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A STUDY AND TRANSCRIPTION OF MUSIC
FROM THE TRECENTO MANUSCRIPT
BRITISH MUSEUM, ADD. 29987

by



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A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled A Study and Transcription of Music from the Trecento Manuscript British Museum, Add. 29987, submitted by Brian Lorne Harris in partial fulfillment of the requirements for the degree of Master of Music.

ABSTRACT

The study is based on a selection of works from the repertoire of fourteenth-century Italian music. The nine pieces chosen are found in the manuscript, London, British Museum, Additional 29987. They represent almost all of the musical forms of the fourteenth century in Italy, both sacred and secular. As far as it is possible to determine, none of the pieces has previously appeared in modern notation, and their transcription forms an important part of the study.

The first chapter is a general description of the manuscript from which the works are drawn. The discussion covers the contents of the codex, the composers contained in it, concordances with other manuscripts of the period, and the notation, both of the period in general and of the manuscript in particular.

Chapter Two outlines the criteria of selection that were followed in choosing the works to be studied. This chapter also deals with the poets of the period, and with the intimate relationship between the poetry and music of the trecento as it is shown in formal structures and in the artistic attitudes.

Chapter Three deals specifically with the nine works chosen from the manuscript. Of primary concern in these discussions is the matter of the individual styles of the composers and of the predominant stylistic characteristics of the fourteenth century in Italy. The Appendix contains the transcriptions of the pieces into modern notation, made from the facsimile of the manuscript in the British Museum.

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Supper ended, instruments being fetched,
the queen ordered a dance, which Lauretta
was to lead, while Emilia was to sing a
song to the accompaniment of Dioneo's lute.

--Boccaccio: Decameron, 1353

CHAPTER I

DESCRIPTION OF THE MANUSCRIPT

Appearance and General Characteristics

Several detailed descriptions of the manuscript, British Museum, Additional 29987 are available, and are of use to the observer who is unable to inspect the manuscript itself in London. The three most comprehensive descriptions are to be found in Johannes Wolf's Geschichte der Mensural-Notation von 1250-1460,¹ Gilbert Reaney's Introduction to the facsimile edition of the manuscript,² and Reaney's article in Die Musik in Geschichte und Gegenwart.³ In the last-named work, Reaney states that the codex "likely represents the least-known source from the entire tradition of this period." The discrepancies in information regarding the manuscript would tend to support this view. Further, the manuscript seems rarely to have been treated as fully as other

¹(Hildesheim: Georg Olms, 1965), I, 268-273.

²The Manuscript London, British Museum, Additional 29987, Musicological Studies and Documents, Vol. XIII (N.p., American Institute of Musicology, 1965), pp. 7-26. This introduction is also printed under the same title in Musica Disciplina, XII (1958), pp. 67-91, along with a transcription of the "Et in terra" from the manuscript.

³"Die wichtige Trecento-Hs. Add. 29987 (Lo) ..." (14 vols., Kassel u. Basel: Baerenreiter-Verlag, 1949-1968), VIII, cols. 1185-1187. Hereafter this work is referred to as MGG.

more central sources of the Italian Ars Nova, for example, the codices Florence, Bibl. Naz., Panciatichiano 26 and Florence, Bibl. Medicea-Laurenziana, Palatino 87 (the Squarcialupi Codex). Kurt von Fischer has noted the peripheral character of the manuscript,¹ a conclusion based on the fact that such a large portion of the music in the codex is contained in other sources which communicate the music with greater precision and clarity and are in general more familiar to scholars than is British Museum, Additional 29987. In spite of this fact, the manuscript remains one of great importance. The principal concentration is in fourteenth-century Italian secular song, but the manuscript also contains a unique and considerable body of dance pieces--fifteen of them, in estampie form--as well as seven liturgical pieces, including the famous sequence, "Dies irae".

The manuscript can be dated only approximately. Leonard Ellinwood has stated that it is "one of the earliest manuscripts, dating from the last years of the fourteenth century."² This view is in agreement with Reaney, who states:

The main part of the manuscript must have been written about 1400, and such pieces as the additional polyphonic Gloria and Credo slightly later ... Whatever the dates

¹Studien zur italienischen Musik des Trecento und fruehen Quattrocento, Publikationen der Schweizerischen Musikforschenden Gesellschaft, Ser. 2, Vol. V (Bern: P. Haupt, 1956), p. 61.

²"The Fourteenth Century in Italy", The New Oxford History of Music, Jack A. Westrup, Gerald Abraham, Dom Anselm Hughes, and Egon Wellesz, gen. eds., Vol. III: Ars Nova and the Renaissance, ed. by Dom Anselm Hughes and Gerald Abraham (London: Oxford University Press, 1960), p. 46.

of actual compositions may suggest, and the early madrigals obviously go back to about 1340 or before, the manuscript could well have been written in the early years of the fifteenth century, or perhaps in the 1390s. One may doubt whether a more precise dating is possible.¹

The codex is a quarto manuscript mostly of vellum measuring 26 by 19.5 centimeters. Its foliation originally numbered eighty-eight, but it now includes the addition of six flyleaves at the front (one in 1957, three in 1876, and two in the seventeenth century). The first folio proper contains the coat-of-arms of the Medici family, to whom the manuscript apparently belonged in the fifteenth century. The emblem, surely one of the best known in Renaissance Italy, is in red, blue, green and gold. The 1957 flyleaf was added when the codex was rebound by the British Museum; the three flyleaves from 1876 were added by the museum when it acquired the manuscript; and the seventeenth-century leaves were added in 1670 by the then owner, Carlo di Tommaso Strozzi. The first of these leaves contains a list of composers in the codex compiled by Strozzi. The volume now has gilt lettering on the spine of its 1957 binding: Madrigali || Ballate || e || Mottetti || Posti in || Musica || Brit. Mus. || Additional || Ms. || 29987.

The entire manuscript is ruled in red, with eight five-line staves on each page. According to Reaney, "The use of five- instead of six-line staves certainly suggests French

¹The Manuscript London, British Museum, Additional 29987, p. 8.

influence or at least a scribe writing outside the principal Trecento scriptoria."¹

The codex is the only trecento source which designates the form of the compositions. Madrialle, ballata or chaccia (sic) is either written out or indicated by initial at the head of most of the pieces, along with the name of the composer ("Madrialle di francescho de horghanni", ".B. di ser nichollo del proposto"). In several works, the vowel is repeated by the scribe throughout a melisma, showing clearly that the singer is to continue the part, long as it may seem, rather than let the part be taken over by an instrument.²

A variety of handwriting is apparent in the manuscript. According to Wolf,³ most of the trecento compositions were written by one hand. The fact that the main scribe is himself somewhat erratic, however, makes strict classification difficult. The script of "O dolc' apress un bel perlaro fiume" and "Di novo e giont' un cavalier errante" (folios lv-2v) is neat and careful, but the work of the main hand appears to be rough and comparatively unskilled. The notation is often careless and erratic. For example, semiminims by the same writer sometimes have tails to

¹Ibid., p. 8. The four other principal manuscripts of this period all use the six-line staff, as does the earliest trecento codex, Rome, Vaticana Rossi 215.

²This practice of vowel repetition is also followed by the scribe in some pieces in Paris, Bibl. nat., fonds ital. 568.

³Geschichte der Mensural-Notation von 1250-1460, p. 268.

the right, sometimes to the left. The notation is often marred by erroneous rests. Elaboration through the use of red initials is not used at all until folio 23v. Even these red initials are not used in the estampies. Sharps are often inaccurately placed. The Gloria and Credo, later additions, are the work of a neat and skillful hand, and the Kyrie, also later, is in a much neater hand than that of the main corpus. According to Ellinwood, "Both text and music are taken down in a manner which would indicate dictation rather than copy-work."¹ This assumption is derived from the fact that many variants in the texts are of a sort which would indicate that the contents were taken down from dictation rather than from a copy. Many of the spellings reveal Tuscan peculiarities which would not likely have been in any copy that might have been used, but which would slip into the manuscript if the contents were being dictated to scribes in the Tuscan scriptoria.

The Contents

The manuscript contains 120 pieces. However, three of these have been copied twice, and so little exists of Niccolo's madrigal, "Povero pellegrin" that it can be discounted. Thus the total number of works in the codex is 116.² The manuscript contains exclusively Italian works, unlike other sources of the period.

¹"The Fourteenth Century in Italy", p. 46.

²The number is given as "91[?]" in Viola Hagopian, Italian Ars Nova Music, University of California Publications in Music, Vol. VII (Berkeley and Los Angeles: University of California Press, 1964), p. 22.

The Reina Codex, for example, has 117 works by French composers as well as 104 works by Italians.

The plan of arranging the works by form was apparently abandoned about halfway through the manuscript. However, madrigals predominate up to folio 21, and then ballate predominate up to folio 32. From folios 32v to 54v, there is a mixture of madrigals and ballate, as well as four cacce and a motet. The monodic pieces are placed between folios 55 and 68, but even this series is interrupted by two two-part ballate. In folios 68v to 81, madrigals, ballate, cacce and virelais again intermingle. The additional pieces are placed from folio 81v to the end. It will be seen from the following table that madrigals and ballate occupy

TABLE 1

DISTRIBUTION OF TYPES

Type	Total	Number in the Manuscript
<u>Ballate</u>	45	6, 15, 18, 26-30, 33-38, 40-42, 44, 45, 47, 48, 51, 53, 55, 63, 65-68, 71, 72, 74, 75, 82, 83, 98, 102-104, 106, 107, 110-112, 114
Madrigals	35	1/3, 2, 4, 5, 7-14, 16/24, 17, 19-23, 32, 46, 49, 50, 59-62, 64, 69, 70, 73, 97, 100, 101, 113
<u>Cacce</u>	8	25, 31, 43/96, 54, 56-58, 109
<u>Virelais</u>	3	39, 99, 108
<u>Estampies</u>	15	77-81, 84-93
Motet	1	52
Kyrie	1	115
Gloria	1	116
Credo	1	117
Antiphon	1	76
Sequences	2	94, 95
<u>Chanconete tedesche</u>	1	105
Hymn	1	118
Textless piece	1	119

roughly 69 per cent of the total. Further, ballate predominate over madrigals. The corpus of eight cacce places this manuscript third among the five principal sources for the number of cacce.¹

A group of pieces that is well known from this manuscript is the corpus of fifteen dance pieces in the form of the estampie. They are designated in the codex as saltarello, rotta and trotto, and some are given titles, such as "Isabella", "Lamento di Tristano", "Tre fontane", "Chominciamento di gioa", and so on. All fifteen of the pieces are unica, and all are anonymous. They have all been transcribed by Johannes Wolf.² The scribe has used the conventional siglia of a cross to denote points at which the melody is to return to a section in the preceding pars, but he has also often drawn a small pointing hand in the manuscript to indicate the return. (Folio 56 shows the use of both signs.) Although these dance pieces are all monophonic, it is likely that the melodies would have been accompanied by percussion instruments--little drums, tambourines and bells, for which no notation was required.³ About the "Lamento di Tristano" and "La Manfre-

¹Florence, Bibl. Naz., Pan. 26 has twelve cacce, and the Squarcialupi Codex has ten.

²"Die Taenze des Mittelalters", Archiv fuer Musikwissenschaft, I (1918), 24-42. For single examples, see Archibald Davison and Willi Apel, Historical Anthology of Music, (Cambridge, Mass.: Harvard University Press, 1942), I, 63; Harold Gleason, Examples of Music Before 1400, Eastman School of Music Series, (New York: Appleton-Century-Crofts, Inc., 1942), p. 57; and Arnold Schering, Geschichte der Musik in Beispielen, (Leipzig: Breitkopf und Haertel, 1931), pp. 20-21.

³See Yvonne Rokseth, "The Instrumental Music of the Middle Ages and Early Sixteenth Century", New Oxford History of Music, III, 415-417.

dina", Rokseth says, "These are peculiar in form, for after three couplets with ouvert and clos endings follows a second part, the rotta, which was certainly played more quickly and is a variant, of the first part."¹ There is a great variety in the rhythm of these pieces. They require our modern 6/8, 4/8, 3/4, 2/4 and 12/8 time signatures for appropriate transcription, as opposed to the French dances of the thirteenth century, which are all in triple time with binary division of the smaller note values.²

No instrumentation is given for these pieces, but it was formerly thought that the fifteen dances were intended to be played on the organ,³ or more properly, the organetto, the small organ that was held on the lap, and on which Landini was reputed to have been so skilled. It seems likely, however, that they could have been played as well on the viol or recorder. The instrumentation would surely depend on the place where the dancing was to occur; if it were to be in the open air, then instruments hauts would be the choice of the players, instruments bas if it were to be indoors.

The liturgical pieces in British Museum, Additional 29987 constitute an especially interesting assortment of works. These pieces contribute to the repertoire of trecento sacred music, a

¹Ibid., p. 416.

²Ibid., p. 416.

³See Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum, (London: By Order of the Trustees, 1909), III, 77.

repertoire that is extremely small in comparison to the array of secular pieces from the period. The trecento was on the whole a secular age, with greater emphasis on the personal or municipal and less on the liturgical. The removal of the papacy to Avignon in 1309 by Clement V, a French pope, diminished the incentive in Italy for composers to write new works for church festivals. And the complaint against the abuses of polyphony of Pope John XXII in his Bull "Docta Sanctorum"¹ of 1324-1325 was a cause of further discouragement to liturgical composition.

The few motets which were written during this period follow the secular forms and styles, as will be seen later in the discussion of "Cantano gl'angiolieti Sanctus". This same motet also argues against the statement by Ellinwood that "Nor are there any examples of the mixed Latin and vernacular texts [which are] found in the earlier French works."² In this motet from the London codex, the upper two voices trope the Sanctus text in Italian, while the Sanctus appears in Latin in the tenor. The Italian text, as noted in most of the trecento liturgical works, is in a secular fixed form--that of the madrigal.

The corpus of liturgical pieces also includes the two sequences "Surgit Christus" and the famous "Dies irae", which

¹For the Latin text and translation, see The Oxford History of Music (7 vols. plus an introductory volume; London: Oxford University Press, 1929-1938), I: The polyphonic period, part one by H. E. Wooldridge, 2nd rev. ed. by Percy C. Buck, pp. 294-296.

²"The Fourteenth Century in Italy", p. 71.

is attributed to the thirteenth-century monk, Thomas of Celano. The so-called "Antiphon of Lorenzo" is really a teaching piece employing a Gregorian-like notation and style, and not a liturgical piece at all. The Kyrie, Gloria and Credo are arranged in successive order in the manuscript. The Kyrie is monophonic, but the Gloria and Credo are later pieces revealing the highly complex rhythmic structure and melodic fluency of the late trecento period.

Concordances

Of the total number of 116 pieces in the manuscript, forty-four are unica, being recorded only in this codex. The table on the following page shows that of the standard trecento works--madrigals, ballate and cacce--relatively few are unica (twenty-two out of a total of eighty-eight pieces). The unusual works, on the other hand, are all unica.

Sixty-one pieces are anonymous in this codex, but twenty-seven of these can be identified with their composers by collation with the other manuscripts containing these works and where the authors are identified. It is important to note that the music of the well-known composers of the period is almost all known from other manuscripts, a fact pointing to the peripheral character of British Museum, Additional 29987, and shown in Table 3. For example, Francesco Landini, the composer with the greatest representation in the codex with twenty-nine works, has but one that is unique. Giovanni da Cascia has no unique pieces here, and Jacopo da Bologna and Lorenzo have only one each. On the other hand, less-known composers such as Bonaiutus Corsini, Jacopo Pianelaio and

TABLE 2
DISTRIBUTION OF UNICA

Type	Total	Number in the Manuscript
<u>Ballate</u>	17	18, 34, 37, 41, 42, 44, 45, 47, 48, 53, 66, 74, 75, 83, 102, 103, 111
Madrigals	4	20, 64, 101, 73
<u>Cacce</u>	1	58
Estampies	15	77-81, 84-93
Motet	1	52
Gloria	1	116
Credo	1	117
Antiphon	1	76
<u>Changonete tedesche</u>	1	105
Hymn	1	118
Textless piece	1	119

TABLE 3
COMPOSERS OF THE UNICA

Composer	Number of Works	Number of <u>Unica</u>
Andrea	1	1
Bartolino	5	-
Bonaiutus Corsini	3	3
Donato da Cascia	3	-
Gherardello	3	-
Giovanni da Cascia	5	-
Guilielmus de Francia	2	1
Jacopo da Bologna	7	1
Jacopo Pianelaio	1	1
Lorenzo	5	1
Landini	29	1
Niccolo da Perugia	12	4
Paolo tenorista	1	-
Rosso de Chollegrana	1	1
Vincenzo da Rimini	3	-

Rosso de Chollegrana are all represented by pieces which are unique to this manuscript.

The pieces in the London codex are concordant with a total of fifteen other manuscripts from the period (see Table 4). As

would be expected, the Squarcialupi Codex heads the list, with

TABLE 4

LIST OF CONCORDANCES

Manuscript	Number of Pieces
Florence, Bibl. Medicea-Laurenziana, Pal. 87	64
Florence, Bibl. Naz., Pan. 26	38
Paris, Bibl. nat., fonds ital. 568	32
Paris, Bibl. nat., nouv. acq. frg. 6771	20
Faenza, Bibl. Comunale 117	3
Lucca, Archivio di Stato (Codex Mancini) and Perugia, Bibl. Comunale	3
Padua, Bibl. Universitaria, 1475 and 684, and Oxford, Bodleian Library, Canonici Pat. lat. 229	2
Florence, Bibl. del Conservatorio D 1175	1
Ivrea, Bibl. Capitolare	1
Modena, Bibl. Estense, a.M.5.24 (<u>olim</u> lat. 568)	1
Padua, Bibl. Universitaria, 658	1
Prague, Universitaets-Bibl., XI.E.9	1
Rome, Bibl. Vaticana, Ottob. 1790	2
Rome, Bibl. Vaticana, Urb. lat. 1419	1
Strasbourg, Bibl. de la Ville, M. 222 C. 22	1

nearly twice as many concordances as the next in line. Those manuscripts which can claim only a single concordance have, almost without exception, only an incomplete version of the piece in question. The pieces in the Faenza codex, Bartolino's madrigals "La dolce cera" and "Qual legie move" and Landini's ballata "Non arà ma pietà" are all keyboard versions notated in tablature.

These tables and lists, copious as they may seem, serve to reveal clearly what has often been considered the peripheral nature of the London codex. The concordances also reveal the careless approach to much of the work in the codex, for in piece after piece, one or even two of the text parts, or a portion of a text, or a complete voice part is shown to be missing.

The Composers

British Museum, Additional 29987 offers at least one example of the work of almost all the composers of the first two generations of the Italian Ars Nova. The earliest composers of the period, Giovanni da Cascia and Jacopo da Bologna, are well represented with five and seven works respectively. The most prolific composer of the entire period, Francesco Landini, is accordingly the best-represented here. Not one of the composers named to the third generation in Leonard Ellinwood's well-known list¹ is represented in this manuscript. However, four of the six named to the first generation and all of the nine named to the second are represented. This is indicative of the comparatively early date of the manuscript compared to the other sources.

As has already been stated, many of the pieces bear the composer's name in the upper margin, along with the name of the form of the piece. More pieces, however, are anonymous here than in either the Squarcialupi Codex or Florence, Bibl. Naz., Panciatichiano 26. Even the name of Landini is frequently omitted. The spellings of the names, even of the same name, undergo a variety of versions, for example, "francisci de frorencia" and "francescho de frorencia", "Frate vincenzo" and "Vincentii".

Several of the composers' names are given with some sort of title, and these have been of use in establishing identity

¹The Works of Francesco Landini, Studies and Documents No. 3, (Cambridge, Mass.: Medieval Academy of America, 1939), p. xii.

and chronology of several of these musicians. Guilielmus de Francia is called Guigliemo di santo spirito, which indicates that he was attached to the Augustinian establishment called Santo Spirito in Florence. His name is connected with that of Egidius in the Squarcialupi Codex at the head of a small group of five ballate, one of which, "Mille merce", appears in the London codex as anonymous. Nino Pirrotta is of the opinion that Egidius was the poet and Guilielmus alone wrote the music.¹ Lorenzo, to be discussed later in this study, is identified as "prete", and so we may assume that he was a member of some religious order. Niccolo da Perugia is here called "Niccolo del proposto", identifying him as the son of the provost in Perugia. Only fifteen composers are actually named in the manuscript, the others being identified from other sources.

The Notation

The emergence of an Italian style of notation has been concisely summed up by Carl Parrish, who says,

In the fourteenth century, Italy emerged as a serious musical rival of France, whose domination in theory and practice had hitherto been unquestioned. Italian composers of the Trecento adapted the new rhythmical techniques of late thirteenth and early fourteenth century French art, and evolved for their own purposes and tastes a form of notation that differed considerably in some

¹The Music of Fourteenth-Century Italy, Corpus mensuralis musicae, Ser. 8, Vol. I (Rome: American Institute of Musicology, 1955), pp. I-IV. This volume contains the complete works of Guilielmus, Andrea, Bonaiutus Corsini and Jacopo Pianelaio, as well as a discussion of all four composers.

ways from the French notation.¹

This form of notation remained in actual use for about a century and was first expounded in 1318 by Marchetto of Padua in his Pomerium.²

The notation is based on a system of divisiones, whereby a dot of division divides the groups of semibreves in measures. The dot thus functions as a bar-line. The fundamental unit is the breve, and this breve is subject to divisions by two or three and by compounds of two or three.

Pieces notated by the Italian system tend not to use the mensuration signs of French Ars Nova, consisting of dots and circles.³ Rather, the meter is to be determined by the pattern set up by the number of notes in any measure where all the notes are minims. The system of divisions is shown in Table 5, on the following page.

It is when the measure has fewer than the maximum number

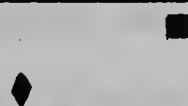



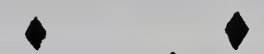



¹The Notation of Medieval Music, (New York: W. W. Norton & Company, Inc., 1957), p. 166. Most of the information in this section is based on this and the following sources: Willi Apel, The Notation of Polyphonic Music 900-1600, (Cambridge, Mass.: Medieval Academy of America, 1953), pp. 368-384, and Johannes Wolf, Geschichte der Mensural-Notation von 1250-1460, I, 215-356, and Leonard Ellinwood, "The Fourteenth Century in Italy", pp. 48-52.

²Translated in Oscar Strunk, Source Readings in Music History, (New York: W. W. Norton & Company, Inc., 1950), pp. 160-171.

³The use of these mensuration signs in Italian Ars Nova music is to be found in the London codex in two pieces, and is regarded as a further indication of French influence in Italy.

of notes, however, that the characteristic traits of the Italian



TABLE 5
THE SYSTEM OF DIVISIONS

Name	Arrangement of Notes	Equivalent
binaria		2/4
quaternaria		2/4
senaria imperfecta		6/8
octonaria		4/4
ternaria		3/4
senaria perfecta		3/4
novenaria		9/8
duodenaria		3/4


notation appear. The two ways of interpreting such a measure are known as via naturae and via artis.

According to the dictates of via naturae ("the natural way"), the longest note value comes at the end of the measure. For example, in a measure of quaternaria, or 2/4, three semi-breves would be interpreted as two eighth notes and a quarter note. Thus it will be seen that the shape of the notes do not refer necessarily to their actual value, which may depend on other considerations; they may all be of the same shape--that of the semibreve--but have different values depending on the meter and the number of notes in each division.

When rhythms different from those created by this inter-

pretation are required, via artis ("the artificial way") is employed. This involves the use of the semibreve, the minim () , and a form consisting of the semibreve with a descending tail (). The number of combinations possible is large, but the results of these combinations are governed by clearly defined principles. The minim always has the fixed value of one minimal unit within a given division; in quaternaria, for example, it is one-fourth of a breve, in senaria (perfecta or imperfecta), it is one-sixth of a breve, and so on. The semibreve may vary considerably in value, depending on the other notes in the measure. The descending tail on a semibreve is a sign calling for further lengthening of the semibreve, often resulting in a value one-and-one-half times or twice the value of the semibreve.

This, then, is the theoretical basis of the system of Italian Ars Nova notation. Upon this basis, composers imposed the rhythmic requirements of their music, and caused to be used not only nearly all the variations possible, but a few new ones, for which special signs had to be devised.

The codex British Museum, Additional 29987 represents a mixed style of notation. As has already been mentioned, the five-line staff bespeaks French influence. So does the use of French mensuration signs in two pieces. The puncti divisionis of Italian notation are frequently omitted, but this is perhaps due to the carelessness of the scribes. The dragma () , with a fixed value of two minims, is used in the main corpus and in the additional

Gloria and Credo. Hollow notes are also found here, and they function as "colored" notes in the already black notation: three hollow notes have the value of two black notes. Actual coloration in the form of red notes appears only in the Gloria,¹ where they have the function of diminution. A further feature of the mixed notation presented here is the dot of addition (punctus additionis), where the dot increases the value of the note by one-half, as in modern usage. The dot is also sometimes used to set off a single note (punctus demonstrationis). Thus enclosed, the note is prohibited from alteration, and so is often syncopated as a result. The rests used in the London codex are the same as those of the "pure" Italian notation, which do not differ from the French Ars Nova rests.

¹Transcribed by Gilbert Reaney in Musica Disciplina, XII (1958), 88-91.

CHAPTER II

THE NINE PIECES OF THE STUDY

Their Selection

As far as it has been possible to determine, none of the nine pieces which are the core of this study, and of which transcriptions appear in the Appendix, has previously been transcribed into modern notation. This has been the initial criterion of selection. Many pieces in the manuscript British Museum, Additional 29987 are available in transcription, but these are often transcriptions of the pieces as they occur in the other sources, rather than of the versions that are found in the London codex. Such works have been excluded from the study, since the pieces in one version or another are available in modern notation.

All except one of the selected pieces are unique to the British Museum manuscript. The exception is Paolo tenorista's madrigal, "Se non ti piaque", which is found also in the manuscript Paris, Bibl. nat., fonds ital. 568 on folios 35v and 36. The piece is not presently available in transcription, although apparently two complete editions of Paolo's works are forthcoming.¹

The nine pieces offer an example of almost every form

¹These are by Nino Pirrotta and by Leo Schrade. See Kurt von Fischer, "Paulus de Florentia", MGG, X, col. 967.

and style that appear in the manuscript. The liturgical pieces include the polyphonic motet "Cantano gl'angiolieti Sanctus" and the Credo, and the monophonic Kyrie, which is a special Italian version of the Kyrie de Angelis.¹ The piece by Lorenzo will not be considered liturgical in spite of its designation as "Antiphon" and the plainsong style of the music and notation. As will be shown, its purpose is definitely not liturgical. Five of the nine works are anonymous, but the remaining four are the work of Lorenzo, Niccolo da Perugia (with two works) and Paolo tenorista da Firenze. Six of the pieces are polyphonic. French texts do not appear in the selection, although there are three pieces in the manuscript which are classified as virelais rather than as ballate because of their French texts.² The phenomenon of mixed Latin and vernacular texts, rare in fourteenth-century Italian sacred music, is to be found in the motet "Cantano gl'angiolieti Sanctus". Dance music is apparently represented by the "Changonete tedesche", which are the tenors of four German songs, textless and probably meant to be used as the basis for improvisation in the manner of a basse danse tenor.

The caccia is one of the fourteenth-century forms not represented in the selection, since all eight contained in this

¹See Reaney, The Manuscript British Museum, Additional 29987, p. 10.

²These are Landini's "Adyou, adyou, dous dame volie" (fol. 29), Donato's "Gi porte mi ebramant" (fol. 70) and the anonymous "Or sus, vous dormet" (fols. 76v-77).

manuscript are available in W. Thomas Marrocco's study of the genre.¹ The other secular forms, the madrigal and the ballata, are represented by one and four pieces respectively.

The purpose of the transcriptions, therefore, is to offer for the first time versions in modern notation of a representative group of pieces of the Italian Ars Nova, selected from one of the earliest of the five principal manuscripts of the period.

The Poets

In addition to the Latin Kyrie and Credo, there are six texted pieces in the selected group. The text of the antiphon is almost certainly by Lorenzo himself, because of its intimate relationship with the structural aspects of the music. The tenor of "Cantano gl'angiolieti Sanctus" is the Latin Sanctus text, but the upper two parts in Italian are anonymous. All the other texts are likewise anonymous, so for the discussion of the poets of this repertoire, we will turn to those connected with the music of the period in general, and with the music of Lorenzo, Niccolo and Paolo in particular.

In discussions of the origin of Italian Ars Nova style, note is often made of the influence of the poets on the development of trecento polyphony.² For example, Leonard Ellinwood

¹Fourteenth-Century Italian Cacce, Publication No. 39, (2nd ed., rev.; Cambridge, Mass.: Medieval Academy of America, 1961).

²See Leonard Ellinwood, "Origins of the Italian Ars Nova", Papers read by members of the American Musicological Society, (December 29 and 30, 1937), p. 29.

states that "Italian polyphony is greatly beholden to the achievements of Italian poets of the period."¹ Dante is the poet who is generally considered to have been the greatest influence, more for his lyrics than for his Divine Comedy.² According to Ellinwood, "The dolce stil nuovo of Dante's sonnets was essentially a style intended to be sung." Allusions to music are plentiful throughout his works, those in the Divine Comedy being more often to sacred music. Boccaccio reports that

... in his youth Dante was exceedingly fond of music and singing, and was friend and companion to all the best singers and players of his time. Because of this fondness, he often composed poems which he then had set to pleasant and skilful music.³

The works of Boccaccio himself abound with musical references, of which the one cited from the Decameron as an epigraph to this study is an example. Both Lorenzo and Niccolo set Boccaccio's poems to music. Lorenzo set the ballata "Non so quali mi voglia" and the madrigal "Come in sul fonte fu preso Narciso", and Niccolo set Boccaccio's madrigal "O giustizia

¹"The Fourteenth Century in Italy", p. 39.

²Kurt von Fischer, however, cites a paraphrase text based on a song from Dante's Inferno. See the discussion of Paolo tenorista, p. 41 of this study. For an excellent brief study of the allusions to music in the Divine Comedy, see Kathi Meyer-Baer, "Music in Dante's Divina Commedia", Aspects of Medieval and Renaissance Music; A Birthday Offering to Gustave Reese, ed. by Jan LaRue, (New York: W. W. Norton & Company, Inc., 1966), pp. 614-627.

³La Vita di Dante, (Florence: G. C. Sansoni, 1888), chap. 8. Translated and quoted in Ellinwood, "The Fourteenth Century in Italy", p. 40. For a complete English translation see G. R. Carpenter, A Translation of Giovanni Boccaccio's Life of Dante, (New York: Grolier Club, 1900).

regina, al mondo freno".¹

The poetry of Petrarch also was set to music by the trecento composers. It has been stated that Petrarch was quite musical himself and could set his own verses to music,² although no extant examples are known. Petrarch, along with Dante and Boccaccio, was of the noble level of Italian society, and thus would not have been intimate with the rising bourgeois musicians and poets like Sacchetti and Soldanieri. There are, however, two surviving letters by Petrarch to Philippe de Vitry. There is also a eulogy on de Vitry's death written in the margin of Petrarch's manuscript copy of Virgil, now in the Ambrosian library in Milan. Niccolo and Bartolino da Padua both set to music Petrarch's madrigal "La fiera testa", and Jacopo da Bologna set his madrigal "Non al suo amante piu Diana piaque".

The poet most closely associated with the music of the Italian Ars Nova was Franco Sacchetti (ca. 1335-ca. 1400).³ His poetry is collected in the manuscript Ashburnham MS. 574 of the Biblioteca Medicea-Laurenziana in Florence. This collection gives the names of composers who set particular texts to music, and

¹See Arnolfo Bonaventura, "Boccaccio e la musica", Rivista musicale italiana, XXI (1914), p. 405. See also H. Gutman, "Der Decamerone des Boccaccio als musikgeschichtliche Quelle", Zeitschrift fuer Musikwissenschaft, XI (1929), p. 397.

²Ludovico Frati, "Il Petrarca e la musica", Rivista musicale italiana, XXXI (1924), p. 60.

³See the study by Ettore LiGotti and Nino Pirrotta, Il Sacchetti e la tecnica musicale del trecento italiano, (Florence: G. C. Sansoni, 1935).

twelve of these texts have been located. Niccolo set seven Sacchetti poems, and Landini set three others. Rhymed letters were exchanged between Landini and Sacchetti. Sacchetti's association with the musicians of the trecento is further revealed by the sonnets exchanged by him and Francesco de Messer Simone Peruzzi on the death of the composer Gherardello.¹ Although no settings of Sacchetti's poetry by Gherardello are known, he was listed as having set Sacchetti texts in the Ashburnham manuscript.

Other poets of the Ars Nova whose works are associated with the music of the period are Bindo d'Alessio Donati, Niccolo Soldanieri,² Vanozzo, Malatesta, Antonio degli Alberti, Rigo Belondi, and Stefano di Cino. Francesco Landini was publicly honored by the King of Cyprus, Peter the Great, in 1364, for his skill at poetry, and is known to have been the author of at least nine of the texts he set to music.³ Gianozzo Sacchetti, Franco's brother, also wrote some of the texts that were set.⁴

¹These are quoted by Johannes Wolf in Sammelbaende der internationalen Musikgesellschaft, III (1901-1902), p. 611.

²He is the author of the caccia, "A poste messe". See Alexander Main, "Lorenzo Masini's Deer Hunt", The Commonwealth of Music in Honor of Curt Sachs, ed. by Gustave Reese and Rose Brandel, (New York: Free Press, 1965), pp. 130-162.

³A famous example is his "Musica son" translated in Ellinwood, The Works of Francesco Landini, p. xvi.

⁴Gianozzo was one of the many victims of the tumultuous political situations that characterized Italy in the fourteenth century: he was beheaded--perhaps unjustly, it is now thought--for treason against the state of Florence on October 15, 1379. See Ellinwood, "The Fourteenth Century in Italy", p. 42.

The texts by known authors that appear in British Museum, Additional 29987 are shown in Table 6:

TABLE 6
THE KNOWN POETS OF THE MANUSCRIPT

Poet	Title	Composer	Form	Location
Antonio degli Alberti	"I fu bianch' ucciel"	Donato	M	35v-36
Malatesta	"El gra disio"	Landini	B	73v-74
Franco Sacchetti (<u>ca.</u> 1372-1373) (<u>ca.</u> 1365)	"State su, donne"	Niccolo	C	41v-42
	"La neve e'l ghiaccio e venti d'orientente"	Guilielmo di santo spirito	M	45v-46
(<u>ca.</u> 1364)	"Così pensoso"	Landini	C	38v-39
(<u>ca.</u> 1367)	"Povero pellegrin"	Niccolo	M	51v
Niccolo Soldanieri	"Ciascum faccia per se"	Niccolo	B	69v
	"La dolce vista"	Landini	B	79
Stefano di Cino	"No dispregiar virtù"	Niccolo	M	43v
Bindo d'Alessio Donati	"Non avrà ma pietà"	Landini	B	22v-23
Francesco Landini	"Musica son"	Landini	M	9v-10

(The letters M, B and C in this table represent madrigal, ballata and caccia respectively.)

The Poetic and Musical Forms

The three forms of Italian poetry with which the Ars Nova musicians were concerned were the madrigal, the ballata and the caccia. Other forms described by contemporary sources include the sonnet (an example is the text of Paolo's "Lasso greve 'l partir"),

the rotundellus or rondello, which has the first line repeated several times in the text, but is otherwise like the ballata, and the cantus extensa, an extended ballata form like that of Landini's "I' fu tuo serv', amore".

A concise description of the madrigal form is given by Gustave Reese, who says,

Although there were deviations from the norm, a typical fourteenth-century madrigal might be said to consist of one to four stanzas of three seven- or eleven-syllable lines, each stanza being sung to the same music, and a ritornello of two lines set in a contrasting rhythm and occurring at the end (the ritornello, then, not being a refrain).¹

The verses of the madrigal tend almost always to be serious and highly expressive and often reflect in brilliantly crystalized form the attitudes of the humanist movement and of the human emancipation which was being increasingly expressed in the literature and painting of the early Renaissance. The texts made frequent use of Greek mythology and of allegory,² but often as a thinly-veiled description of real and human thoughts and emotions. The texts never vary from the fundamental idea of the art-song to a more frivolous style like the "dancy" ballata or the excited and descriptive caccia.

The musical settings of the madrigal texts appear to owe

¹Music in the Middle Ages, (New York: W. W. Norton & Company, Inc., 1940), p. 362.

²Ibid., pp. 363-364 has the text, translation and music of Jacopo's "Di novo e giunt un cavalier errante". In the London codex this is on folios 2v and 3. Reese calls it "a quaint allegory of the Conquest of Winter by Summer."

much to the earlier style of the conductus, and to the troubadour art. The settings are in two sections, the strophe and the ritornello, which, in proportion to its lesser poetic length, is usually a much shorter section than the strophe. In the early stages of the madrigal art, the piece flourished as a two-voice composition. Conductus influence is seen in the long florid melismas that almost invariably embellish the initial and penultimate syllables of the strophe. The upper part has in general an abundance of melodic embellishment ("coloration"), and thus tends to have more notes and a more florid style than the lower part or parts. The madrigal was a form belonging to the earlier Ars Nova period, later giving way to the ballata, which displaced it entirely toward the end of the period.

As a poetic form, the ballata is a direct counterpart of the French Ars Nova virelai, or, as Machaut called his, the chanson balladée. In his treatise of 1332 called Trattato delle rime volgari, the Paduan magistrate, Antonio da Tempo, described five forms of the ballata. These differ according to the number of lines in the text and the use of lines of seven or eleven syllables.

The musical and poetical combination of the ballata is described schematically as AbbaA, where upper case letters denote the same music and text, and lower case letters denote the same music with different text.¹ Because the second section (the

¹See Giovanni's "Io son un pellegrin" in the Historical Anthology of Music, I, 54. This piece is on folio 24 of 29987.

pedes) is longer in the ballata than in the madrigal, the two sections of the ballata are more alike in length, and the pedes is characteristically without the change of meter that distinguishes the madrigal.

The poetic form of the caccia does not adhere to a strict pattern, although it usually contains alternating blank verse and rhyme, and the seven- or eleven-syllable lines of the madrigal. More important than the formal structure of the verses, however, is the style. Each caccia opens with a quiet introduction which soon bursts into shouts and dialogue, building excitement while describing the scene--that of a hunt, a market-place, a fire, a fishing party, and so on.

In the musical settings, the idea of the chase is depicted literally by setting the upper two (texted) parts in canon. The third part is instrumental and does not take part in the canon, although it often imitates bits of it here and there. Advantage is made of every possible chance for onomatopoeia in the text. Hocket is a device frequently used to build excitement and to create commotion.¹

The union of textual form and musical form that is provided by the secular pieces of the trecento adds emphasis to the idea of the poets' importance in the musical art of the Ars Nova. Both Guillaume de Machaut and Francesco Landini were as famed in

¹For a study of the four kinds of hocket used in the cacce, see W. Thomas Marrocco, Fourteenth-Century Italian Cacce, (1st ed., 1942), pp. xiv-xv.

their time for their poetry as for their music. Not only did the early Renaissance musicians adopt the formes fixes of the poetry; they adopted as well the humanist attitudes and expressions in it.

CHAPTER III

THE WORKS AND THEIR COMPOSERS

"L'Antefana di Ser Lorenzo"

The "Lorenzo" of the title is Lorenzo "Masii" or "Masini" (either form meaning the son of a Tommaso), who is also known by the Latin form of his name, Laurentius Masii de Florentia. Lorenzo is mentioned by Filippo Villani¹ as one of Landini's famous predecessors, along with Gherardello. Thus he belongs, with Gherardello and Donato da Cascia, to the transitional period between the older Giovanni da Cascia and Jacopo da Bologna, and the younger Francesco Landini. Nino Pirrotta offers the opinion that he may have been a teacher of Landini.² Lorenzo's period of activity is considered to extend from about 1350 to 1370, or perhaps slightly later, on the basis of the evidence that a poem by Franco Sacchetti written around 1385 refers to Lorenzo as being among the dead Florentines.³ He is the contributor of

¹Liber de civitatis Florentiae famosis civibus, (Florence: n.p., 1847). For the entire text pertaining to music, see Ellinwood, The Works of Francesco Landini, pp. 301-303. Villani was a patriotic Florentine merchant who in 1348 began a history extolling the glories of his native state. After his death, the work was continued to 1363 by his brother, Matteo, with a further continuation by Matteo's son, Filippo.

²"Laurentius de Florentia", MGG, VIII, cols. 332-333.

³Il libro delle Rime, ed. by Alberto Chiari, (Bari: G. Laterza & figli, 1936), no. CCXLV, vss. 178-180.

eighteen pieces to the trecento repertoire: a two-part Sanctus, ten madrigals (nine in two parts and one in three), one caccia,¹ and five monophonic ballate.² In addition to these works, there is the so-called "Antiphon of Lorenzo" of British Museum, Additional 29987, folio 55.

Little detail concerning Lorenzo's life is known. Literary refinement is indicated in Lorenzo's choice of texts, for he set to music three poems of Giovanni Boccaccio, three of Nicolo Soldanieri, three of Franco Sacchetti, and one of Gregorio Calonista. The remaining details concerning Lorenzo are to be derived from the British Museum manuscript itself. This manuscript states in one of its titles³ that Lorenzo was a priest: "Madrialle di ser lorengo. prete". There is also the implication in this manuscript that Lorenzo was probably a teacher, either at the cathedral in Florence or in some other church school. This implication is the "antiphon" mentioned above, titled (and misspelled), "Lantefana di ser lorerego". It is obviously a didactic composition, and the title "ser" would be justified by a teaching position.⁴

¹For a detailed study of this caccia, "A poste messe", see Alexander Main, "Lorenzo Masini's Deer Hunt".

²See the complete works in Pirrotta, The Music of Fourteenth-Century Italy, Vol. III, pp. 1-21.

³This is "Vidi nell'Ombra", fol. 32v-33. Transcribed ibid., pp. 15-16.

⁴See Ellinwood, "The Fourteenth Century in Italy", p. 76.

The "Antefana" is an especially significant piece among the works of Lorenzo. According to Nino Pirrotta,

There should be no hesitation in identifying its author with the madrigalist, Lorenzo ... since the latter's works show a concern for problems of tonality--including the use of "partial" or "conflicting" key signatures--which is rather uncommon among his Italian contemporaries.¹

As Edward Lowinsky has remarked in his solution of the antiphon,² the piece is a brilliant and daring example of Lorenzo's adventurous spirit in dealing with matters of tonality, and of his concern for melodic structure and voice-leading. This becomes especially clear when one considers that the composition pre-dates the theories of Gioseffo Zarlino by two hundred years.³

The work is obviously pedagogical in purpose. It deals with the problem of musica ficta in the manner of a game, a puzzle, a guild secret which only those singers who are adept at their art will be capable of solving. The text is an admonition to the singer to avoid the tritone; it has been deciphered and translated by Nino Pirrotta, who presents it thus:

Let the singers be most careful lest the empty boast of their mouth should through ignorance involve their mind, heart and breasts. Rather should they sing me three and four times, fearful of the tritone; and, if they will not

¹The Music of Fourteenth-Century Italy, Vol. III, pp. I-II.

²Edward E. Lowinsky, gen. ed., Monuments of Renaissance Music, Vol. I: Musica Nova, ed. by H. Colin Slim, with a Foreward by Edward E. Lowinsky (Chicago and London: University of Chicago Press, 1964), pp. xi-xiii.

³Le Institutione harmoniche, Venice, 1558. For a facsimile of the 1573 edition, see Le Institutione harmoniche, (Ridgewood, New Jersey: Gregg Press Incorporated, 1966).

infringe the prescriptions of the rule here underlying, soon will they be accepted in the sodality of true singing, forever. Amen.¹

The piece attests to the venerable age of the elements of puzzle, intrigue, unwritten tradition and guild secret in the musical art. As a teaching piece, the work is obviously intended to make its point all the more strongly by the puzzling nature of its presentation. It is certain that to the medieval mind, the clothing of a lesson in garments of secrecy and illusion will have the effect of heightening the point to be grasped.

In order to present this point most effectively, Lorenzo constructed a monophonic piece notated in a somewhat plainchant style--free rhythmic structure and mixed longa notation--which, as it stands, simply cannot be sung, due to the abundant scattering of the "fearful" tritone throughout the course of the melodic line. Even without the accidentals added by Lorenzo, the line is rampant with augmented fourths and diminished fifths; the addition of the B-flats and B-sharps (intended, of course, to indicate B-natural) further complicates the maze of musica ficta by creating false relations and chromatic progressions. One realizes, then, that as they stand, the notes do not convey the actual construction of the piece. They are but a framework of the line, upon which the singer, striving to gain "the sodality of true singing", must exercise his knowledge of the unwritten practice, the guild secret of musica ficta.

¹The Music of Fourteenth-Century Italy, Vol. III, p. i: text and translation; p. xv: facsimile.

Musicology is indebted to Edward Lowinsky for the modern solution to the puzzle. The admonition to the singer deals specifically with timor tritoni ("the fearful tritone"), also known as mi contra fa. In order to avoid this tritone, the coexistence of sharps and flats in the piece must be considered a deception on the part of Lorenzo, and must be ignored. The piece can be sung either with sharps or with flats, but not with both. The singer must decide which way he will sing the piece, and then must ignore all instances of the conflicting accidental. With either choice, it is necessary for a great number of accidentals to be added, in order to complete the intervals coherently and in accordance with the dictates of musica ficta. For the version with flats, the addition of B-flat, E-flat, A-flat and one isolated D-flat will be required. The sharp version will demand F-sharp, C-sharp, and G-sharp. In both cases, the result will be theoretically acceptable, although neither will offer a very attractive melody, since the skips of fourths and fifths required to make the point of the lesson obstruct melodic fluency.

In order to make the problem and its solutions as clear as possible, three versions of the "Antefana" are given in the Appendix. The first is a literal transcription of the piece exactly as put down by the scribe. The second version demonstrates the reconstruction with flats. Only the flats are to be taken into account. The third version is with sharps, where all Lorenzo's flats are to be ignored.

The five-tone motive at the beginning of the composition

was perhaps meant by the scribe to be ignored, since the first four notes seem to have been struck out. It is possible that the scribe made an erroneous beginning. It is more likely, however, that the motive was put at the head of the piece to provide the key to the solution of the piece--a reminder to the singer to make ready his skill and awareness in order to grapple successfully with the problems that follow. The whole point of the piece revolves around the note B (because of its role in the infamous diabolus in musica), and the treatment of the B in the motive will set the design of the musica ficta for the entire piece. If the B is sung as B-natural, the motive must be altered with three sharps: F-sharp, C-sharp and G-sharp. If the B is flattened, then so must be the E. That this motive operates as a modus regulae is emphasized by the fact that the same sequence of tones carry the words "Si modum non excedat regule quae latet" ("If they will not infringe the prescriptions of the rule here underlying.") The reference is clearly to the rule of timor tritoni. The singer, duly forewarned, must put to work his skill, knowledge, and powers of concentration in order to perform the piece in agreement with its own text.

"Non piu no piu diro" and "I son tua donna"

The composer of these works is Niccolo da Perugia. He is the contributor of a total of thirteen pieces to the codex British Museum, Additional 29987. One of these, however, is only partially recorded--the first line of the upper part of the madrigal, "Povero

pellegrin".¹ Of the twelve complete pieces, four are unique to the manuscript: the caccia "State su, donne" (folios 41v-42), and the ballate "I son tua donna" (folio 30), "Io vegio in gran dolo" (folio 38), and "Non piu no piu diro" (folio 73). The first and third of the ballate constitute parts of this study.

Although Niccolo da Perugia is one of the trecento composers about whom very little biographical detail is known, he was apparently a familiar and respected musician in his own time. This is revealed by the large body of his works in the London codex, where Niccolo is second only to Francesco Landini in the number of pieces contained in the manuscript. And he has nearly twice as many as the next most represented composer, Jacopo da Bologna. Niccolo was a comparatively prolific composer. Considering that Landini's 155 works constitute over one-third of surviving trecento music,² Niccolo is well represented in the repertoire with forty-one compositions.

The dates of Niccolo's birth and death are not known, but from the title that heads his compositions in Additional 29987 ("Ser Nicholo del proposto") and in the Codex Squarcialupi

¹Complete in Florence, Bibl. Medicea-Laurenziana, Pal. 87 (Squarcialupi), fol. 84. The text is by Sacchetti. Transcribed in Ettore LiGotti and Nino Pirrotta, Il Sacchetti, p. 92.

²Reese, Music in the Middle Ages, p. 372. See also LiGotti and Pirrotta, Il Sacchetti, p. 38, n: "According to the computations of Ludwig, there are more than 500 works, including madrigals, cacce and ballate, of which a good number are found in more than one codex; many in several." For detailed lists of the madrigals and ballate known to exist, see Kurt von Fischer, Studien zur italienischen Musik, pp. 18-34, 38-72.

("Nicolo da Perugia"), he apparently lived in Perugia, where his father was provost at the cathedral chapter of Perugia.¹ It is known that Niccolo spent some time in Florence, perhaps from 1360 to 1375,² for he was acquainted with the poet, Franco Sacchetti, a number of whose poems Niccolo set to music. There are seven extant settings of Sacchetti poems by Niccolo,³ and five settings that have been lost. Apparently he returned to Perugia later in his life, however, for his caccia, "La fiera testa" (text by Petrarch),⁴ alludes to the Visconti family, which belonged to the Perugian court from 1400 to 1402.

On the basis of the position of Niccolo's works in the Squarcialupi Codex, Leonard Ellinwood has placed Niccolo in the middle generation of trecento composers. Thus he can be considered contemporary with Paolo tenorista da Firenze, Gherardello da Firenze, Donato da Firenze, Lorenzo Masini da Firenze, Andrea da Firenze, and Egidio and Guglielmo di Santo Spirito. This would also make him a contemporary of Landini (1325-1397), al-

¹For a different opinion, see Ellinwood, "The Fourteenth Century in Italy", p. 77, where it is stated that Niccolo himself was the provost. This is apparently based on the title given to Niccolo also in the Squarcialupi Codex, "Nicolaus praepositus de Perugia".

²Fischer, "Nic(c)olo da Perugia", MGG, IX, col. 1456.

³For transcriptions of these, see LiGotti and Pirrotta, Il Sacchetti, pp. 77-89, 92 and 94.

⁴This text was also set by Bartolino da Padua. For a transcription, see Pirrotta, The Music of Fourteenth-Century Italy, Vol. I.

though he lived until slightly later.

Niccolo's position in the middle-to-late part of the trecento is further underlined in his choice of forms for his works. Although all forms of the period are represented in his forty-one works, twenty-one of these are ballate, a form known to have grown in popularity as the fourteenth century advanced.¹ Landini, for example, was the author of 141 ballate out of his total of 155 works.

Modern scholarship is fortunate to have a definite attribution of the ballata, "Non piu no piu diro" to Niccolo. This we owe to the erratic habits of the scribes of the London codex, for if their carelessness caused them to leave out information, their lack of care also did not discriminate against providing it on occasion. The result seems at times to be one of the merest whimsy. At any rate, a high number of compositions in this manuscript are given without their authors' names.² It is to be noticed, however, that a short composition beginning in the middle of the page is quite often anonymous--probably only because it was the general

¹See Ellinwood, "The Fourteenth Century in Italy", p. 55: "The earlier composers, Giovanni da Cascia, Jacopo da Bologna, and Piero, left only madrigals and cacce, but no ballate. Others a little later left a few ballate; while at the end of the century composers such as Andrea di Servi and Zaccaria left no madrigals whatsoever." See also LiGotti and Pirrotta, Il Sacchetti, pp. 43-44, where madrigals and cacce are called "the oldest forms of the Italian Ars Nova."

²Fifteen pieces are definitely anonymous, but a further twenty-four polyphonic works--identifiable from other sources--are given in Additional 29987 as anonymous.

practice to place the composer's name at the top of a page.¹ In the case of "Non piu no piu diro", however--a short work beginning halfway down the page--the scribe has contradicted the practice, and has given Niccolo's name at the top of the piece.

"Non piu no piu diro" is the second ballata by Niccolo in the codex to be a part of this study, the other being "I son tua donna" on folio 30. Both works are in the favoured arrangement of two voices, although only "Non piu no piu diro" has text for both of the parts. According to Kurt von Fischer, Niccolo was one of the first composers to be concerned with the polyphonic ballata as well as the madrigal.² However, even though in this area Niccolo looked forward to the style that was to rival and eventually displace the venerated madrigal, in his writing he adhered almost without exception to the older characteristic two-part arrangements with vocal (texted) setting for both the parts.³ "I son tua donna" is an example of the exception, where the lower part is quite likely intended for instruments, so that it tends, like the French ballade to be a song with instrumental accompaniment.

The ballata "Non piu no piu diro" is an especially fine

¹Examples are fol. 6: Landini's ballata "Per allegrega del parlar d'amore" and fol. 13: Egidio and Guglielmo's ballata "Mille merce".

²Fischer, "Nic(c)olo da Perugia", col. 1457.

³The only exceptions to the number of parts are a single monophonic ballata, and the four cacce, which by nature require three parts.

example of Niccolo's use of the ballata minima, a short ballata whose ripresa often contains only a single sentence of text. These ballate correspond to the forme fixe of the Italian model. The form of the Italian ballata is not that of the French Ars Nova ballade, but rather that of the virelai--AbbaA. As opposed, however, to the frequent practice of aperto and chiuso (equivalent to the French ouvert and clos) endings at the close of the first section, "Non piu no piu diro" only offers one ending. We see here also, a greater correspondence in length between first section and ripresa, as opposed to the madrigal, with its long first section and comparatively brief ritornello. This aspect of Niccolo's composition is typical of the ballata of the trecento, but Niccolo is also credited with bringing new elements of style to his ballate, "which reveal for the first time, the Florentine 'gusto borghese' (LiGotti) of the late fourteenth century."¹ This style is evident in both of these ballate, which, although cannot be dated precisely, probably were written in the fourth quarter of the century.² "Non piu no piu diro" is also a typical example of the rhythmic richness of trecento music which is so often seen in the upper part. Triplets mingle frequently with duplets, and syncopation is a common feature. The ballata also offers several examples of the syncopated cadence, which

¹Fischer, "Nic(c)olo da Perugia", col. 1457.

²The pieces in Additional 29987 set to Sacchetti texts can be approximately dated by the date of the text. See Reaney, The Manuscript London, British Museum, Additional 29987, pp.18-26.

serves this honor, with forty-one works.) The manuscript Paris, Bibl. nat., fonds ital. 568 contains all of Paolo's compositions with one exception,¹ the ballata "Dolce mie donna", which is in a manuscript fragment now in the private library of Edward Lowinsky in Chicago. Other sources which communicate the works of Paolo are Lucca, Archivio di Stato (Mancini), and Paris, Bibl. nat., nouv. acq. frs. 6771 (the Reina Codex).² The works include eleven madrigals (ten in two parts and one in three), twenty-one ballate (six in two parts and fifteen in three), one three-part "Benedicamus Domino", as well as the five three-part ballate that may be Paolo's.³

The catalogue of works with regard to the number of madrigals and ballate (the ratio is 11: 21 or 11: 26) reveals that Paolo, in the opinion of Kurt von Fischer, "must have worked in the third quarter of the fourteenth century, or that he had a conservative tendency toward the older form."⁴ This would place him in the middle generation of composers, a position verified by the Squarcialupi Codex, where the miniature of Paolo

¹Ibid., p. 214. Marrocco says "all of Paolo's compositions with two exceptions", the other being "Se non ti piaque" of Additional 29987. Wolf, however, in his Geschichte der Mensural-Notation states that "Se non ti piaque" is in fact on fols. 35v-36 of the Paris manuscript.

²Neither of these is mentioned in the list by Hagopian, Italian Ars Nova Music, p. 44.

³For a catalogue of the works of Paolo, see Pirrotta, Paolo Tenorista in a New Fragment of the Italian Ars Nova, Appendix 2.

⁴"Paulus de Florentia", MGG, X, col. 967.

and the space for his works (folios 56 to 71) come between those of Lorenzo and Donato. Fischer is reluctant to assign a birth date for Paolo, but Viola Hagopian ventures as probable a year between 1355 and 1360.¹ Although very little detail concerning Paolo's life can be determined, his career has been the subject of some controversy. The Squarcialupi Codex on folio 55 depicts Paolo as a black-robed monk teaching a lesson to a pupil. It is fairly certain, then, that Paolo belonged to a religious order and was a teacher and theorist, a fact attested to by his counterpoint treatise. Nino Pirrotta calls the composer "Fiorentino extra moenia",² and connects him with the Camaldolenser "Dominus Paulus de Florentia, abate Pozzoli Arentine diocesis" ("...abbot of Pozzoli in the diocese of Arezzo"). In 1404 this Paolo was in Rome in the retinue of the Cardinal A. Acciaiuoli. This identification of the composer is disputed, however, in an essay in preparation by B. Becherini.³ In view of the black robe worn by Paolo in the Squarcialupi miniature, she rejects Paolo's membership in the Camaldolenser Order, and with it the connection with the "Abate Pozzoli". She thinks that Paolo may have been a member of the Florentine Leoni family, whose coat of arms is on

¹Italian Ars Nova Music, p. 44.

²Pirrotta and Ettore LiGotti, "Paolo tenorista, fiorentino extra moenia", Estudios dedicados a Menendez Pidal, (Madrid: Consejo Superior de Investigaciones Cientificas, 1952-1957), II, 577-606. The information is derived from a document dated 1404 (Vatican, lat. 2664, cc. 252).

³See Fischer, "Paulus de Florentia", col. 967.

the first page of the leaves intended for Paolo in the codex. In one swift move, then, Paolo emerges from a position shrouded in vagueness and obscurity to one of considerable honor and importance--that of the person responsible for the compilation of the most comprehensive and representative collection of music of the Italian trecento masters.

The implications of this theory are of some importance. For one thing, the dating of the Squarcialupi Codex at about 1410 would have to be revised to an earlier date, for the codex places Paolo between Lorenzo and Donato, and Paolo must be of the middle rather than the last generation. While it is indeed tempting to attribute the compilation of the manuscript to Paolo, it must be considered that the evidence for such an assumption is circumstantial at best.

A more certain fact concerning Paolo is to be derived from his madrigal, "Godi, Firenze", which is a piece of rejoicing written to commemorate the victory in 1405 by Florence over Pisa.¹ The work supplies a date for Paolo's activity--perhaps the height of his activity--and connects him patriotically with the state of Florence. Fischer states that the text of this piece is a recasting of the beginning of the twenty-sixth song

¹For transcriptions see Heinrich Besseler, Die Musik des Mittelalters und der Renaissance (Potsdam: Akademische Verlagsgesellschaft Atehnaiion, 1931), p. 164, and Ellinwood, "The Fourteenth Century in Italy", pp. 31-32. In both, the date of the conquest is given as 1406. Ellinwood states that the style of the work is later than the date implies.

from Dante's Inferno.¹

With regard to the stylistic aspects of Paolo's music, the French influence is strongly marked, especially in the bal-late. These are sometimes three-part pieces with a vocal superius, instrumental contratenor, and either instrumental or vocal tenor. There is revealed the influence of the French style in the preference for senaria imperfecta (equivalent to the modern 6/8 time signature), and in the use of the rules of diminution, as in "Amor, tu solo l'say".² The mixture of French and Italian texts, rare in the art of the Italian trecento, is seen in Paolo's "Sofrir m'estuet".³

Paolo's art is Italian, however, in the sequential treatment of brief motives, relatively frequent imitation, and long melismas on the first and last syllables of a verse.

The "relatively frequent" imitation seen by Fischer in Paolo's music is considered to be of greater importance by Willi Apel, who says, "Fourteenth-century imitation reaches a culmination in the works of Lorenzo da Firenze (Lorenzo Masini) and Paolo tenorista."⁴ In the music of these composers, Apel be-

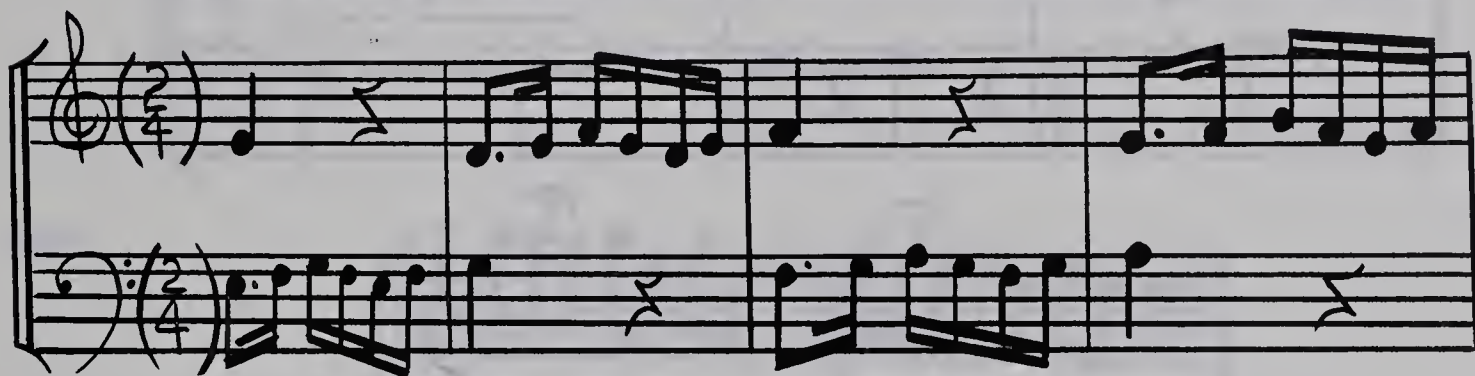
¹"Paulus de Florentia", col. 967.

²Paris, Bibl. nat., fonds ital. 568, fol. 81.

³Ibid., fol. 74.

⁴"Imitation in the Thirteenth and Fourteenth Centuries", Essays on Music in Honor of Archibald Thompson Davison, (Cambridge, Mass.: Department of Music, Harvard University, 1957), p. 35.

believes that "One cannot help feeling that here imitation has already reached the stage of virtuosity."¹ Apel uses the madrigal by Paolo, "Tra verdi frondi" to support his claim. It contains extended imitation, including two instances of text repetition, and an interesting imitative sequence:

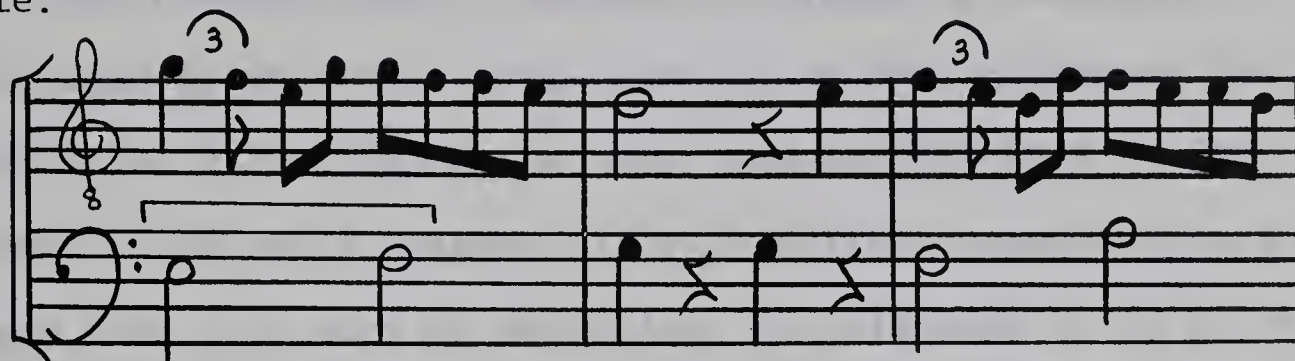


Other imitative sequences are to be found in "Una fera", "Lena virtù", "Chi vol vedere" (a triple imitation of a one-measure motive), and "Godi, Firenze" (imitation at the lower seventh).

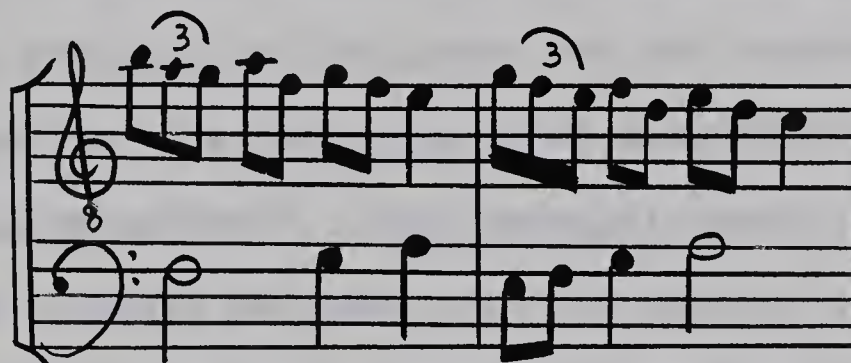
The madrigal "Se non ti piaque" contained on folios 50v-51 of the British Museum manuscript is not unique to that manuscript. It is also contained in Paris, Bibl. nat., fonds ital. 568, folios 35v-36. It is, however, the only work by Don Paolo to be contained in the manuscript British Museum, Additional 29987. It is one of the ten two-part madrigals, and both of its parts are texted. There are aperto and chiuso endings for the ritornello. A marked feature of the rhythm is the mixture of triplet and two-note groups in the upper part over a lower part that moves fairly evenly, but with occasional syncopation.

¹Ibid., p. 36. Apel credits Paolo with thirty-two works (p. 38, n. 21), and cites the "Benedicamus Domino" as being anonymous.

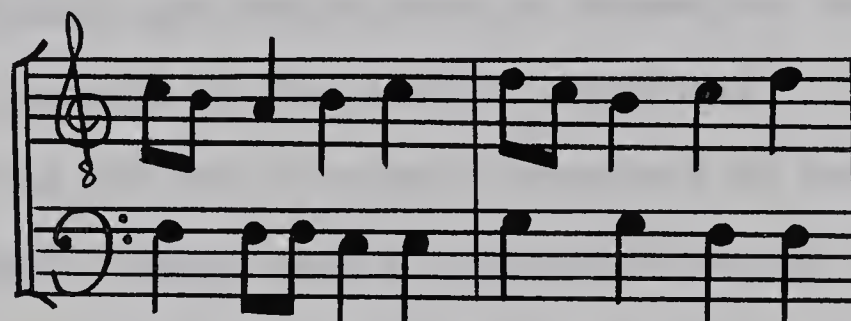
Examples of imitative sequences are not to be found in "Se non ti piaque"; short-motive sequences, however, are fairly abundant, for example:



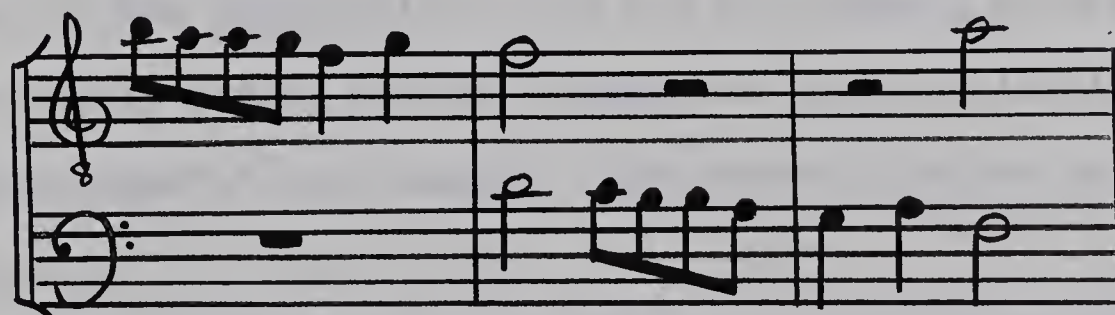
and



and



There is only one brief example of imitation between the parts, in bars 42-44:



Such instances of imitation are especially interesting and significant with respect to Italian style in contrast with French Ars Nova style. In the fourteenth century, imitation in French music practically disappears, regardless of the fact that the motet with its characteristic duet in the upper parts would have

provided a natural medium for continuing and developing the technique.¹ This is another area in which Paolo's music can be said to be in the Italian style. The basic texture of the early Italian music is that of a vocal duet in rather conductus-like style with the syllables of the text sung more or less at the same time.² "Se non ti piaque" is an excellent example of a work developed from this sort of beginning, for although it is by no means a syllabic setting, and the parts are not coupled in a note-for-note organization, the basic plan that structured the earlier works is still quite apparent. This madrigal shows clearly the long initial and terminal melismas that had come to be a stamp of the madrigal settings, and which were in themselves derived from the long florid passages of the earlier conductus.³

The text of "Se non ti piaque" consists of two stanzas of four eleven-syllable lines, plus a ritornello of two lines, so that the verse scheme is an irregular form for the madrigal: four plus four plus two. Although Paolo uses the aperto-chiuso endings only for the ritornello in "Se non ti piaque", he often supplies the double ending for the strophe as well, as in his "Nell'ora ch'a segar",⁴ for example. The text of "Se non ti

¹See Apel, "Imitation in the Thirteenth and Fourteenth Centuries", p. 30.

²Ibid., p. 32.

³See Ellinwood, "The Fourteenth Century in Italy", p. 54.

⁴For a transcription, see Johannes Wolf, Geschichte der Mensural-Notation von 1250-1460, III, 145-147.

piaque" is anonymous.

"Cantano gl'angiolieti Sanctus"

This unique piece is of special interest in the Italian Ars Nova repertoire. This is in part due to the fact that it is one of the comparatively small number of sacred pieces from the period, but more especially because of its extraordinary construction.

"Cantano gl'angiolieti Sanctus" is a fourteenth-century motet. As was generally the case in the liturgical pieces of the period, the form is based on one of the secular fixed forms, that of the madrigal. This form is used in the Italian text which is set in the two upper parts of this three-part work. This text is a trope of the Latin Sanctus text, which appears unaltered in the tenor. The Sanctus parallels the trope text musically with the Sanctus appearing as the strophe and the Benedictus appearing as the ritornello. Towards the end of the trecento, the ballata and the canonic element of the caccia¹ were commonly used by composers for the motets.² The fact that the madrigal form is the one used for "Cantano gl'angiolieti Sanctus" bespeaks, therefore, an earlier composition date, probably around the middle of the period, that is about 1380.

As has been mentioned previously, this motet is unique

¹See, for example, Ciconia's "O felix templum" in Charles van den Borren, Polyphonia Sacra (London: Plainsong and medieval music society, 1932), p. 243.

²See Ellinwood, "The Fourteenth Century in Italy", p. 71.

for its combination of mixed Latin and vernacular texts. It is probable that this is the only example of such a setting. The melody of the Sanctus tenor is not, as far as can be determined, based on a pre-existent plainsong tenor. This is to be expected, considering that the period was one of creating rather than of borrowing. The trecento shook off the shackles of the cantus firmus which was such a dominating feature of the thirteenth century and remained to be so in the French works of the early fourteenth century.

Not only in the matter of cantus firmus does this Italian motet differ from its French counterparts, however. It also spurns the device of isorhythm, a fact which again points to its composition in the middle trecento, for a few of the early quattrocento motets do have some isorhythmic features. Isorhythm is almost totally absent in the secular works of the period, so it is not surprising that this tends also to be the case in the sacred works, patterned closely as they were on the secular models.

The work stands apart from its own Italian counterparts, however, in the setting of the upper parts to the text. Ellinwood notes that "In all the works examined, this second text [that is, the text of the second part] takes on the semblance of the second stanza."¹ In such a case, the full meaning of the text would not become clear unless the listener heard the two stanzas consecutively rather than simultaneously as they are set. This is not

¹Ibid., p. 71.

the case with "Cantano gl'angiolieti Sanctus". The two texts are the same, and it is highly likely that this exceptional usage was planned by the anonymous composer as being appropriate to his exceptional choice of the bilingual texts. Not only is it appropriate, but it must have also been thought a matter of necessity for balance and clarity, since complexity is already created by the polytextual nature of the piece. One must remember that the confusion and lack of regard for clarity in text setting that characterized the thirteenth century and French music of the early fourteenth century was not a feature of the musical art of trecento Italy. Examples of polytextuality are rare in the secular works, and with the exception of this one motet, unknown in the sacred pieces. It is not surprising, then, that the upper parts of "Cantano gl'angiolieti Sanctus" sing the same stanza of the Italian text, since it is already somewhat obscured by the Latin tenor moving underneath.

Hocket was a favorite technique of the trecentists in their secular works, and one which accordingly is used in their sacred pieces.¹ "Cantano gl'angiolieti Sanctus", however, does not use the device. The caccia influence is also absent, for

¹See, for example, Jacopo da Bologna's motet, "Lux purpurata radiis - Diligite justiciam", Pirrotta, The Music of Fourteenth-Century Italy, Vol. IV, 40-42. This motet is an interesting example of the freedom with which the Ars Nova masters dealt with the texts of these sacred works. The upper part of the piece is an acrostic on the name LUCHINUS VUCECOMES, and refers to affairs at the Visconti court in Milan in 1341-1342.

Lorenzo da Firenze. Because only the superius has text, this ballata resembles the solo song with accompaniment that was common in the French ballade.¹ This tends to be a usual treatment in the three-part ballate. (There is a much higher proportion of three-part than of two-part ballate than is the case with the madrigals.) A strong case can be made for the instrumental nature of the tenor and contratenor of "Chosa non e ch'a se tanto mi tiri". Not only do these two parts lack text, but, more important, the style of the musical line is particularly unvocal. They are notated with many ligatures, and have wide leaps and sudden changes of direction. The abandonment of vocal style is unmistakable.

Only one ending is provided for the first section (the volta), but aperto-chiuso endings are provided for the second section (the pedes, or simply secunda pars). The piece begins without the customary long melisma on the first syllable. Although this florid opening was a special feature of the madrigal, the practice was also followed in many of the ballate. Both first and second parts close, however, with a fairly lengthy melisma on the penultimate syllable, indicated by a repetition in the text of the vowel on which the melisma is to be sung.

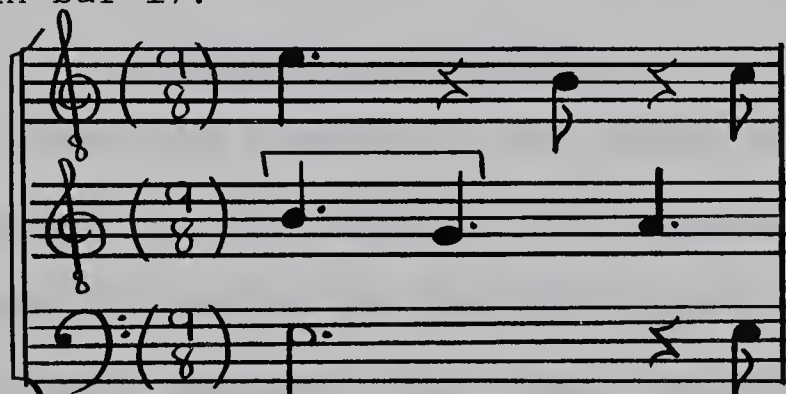
The text consists of four stanzas of two hendecasyllabic lines each. As is always the case in this manuscript, the repetition of the first stanza to complete musically the ballata form

¹For another ballata of the same design, see Landini's "Amor c'al tuo soggetto", Davison and Apel, Historical Anthology of Music, I, 56-57.

AbbaA is not indicated.

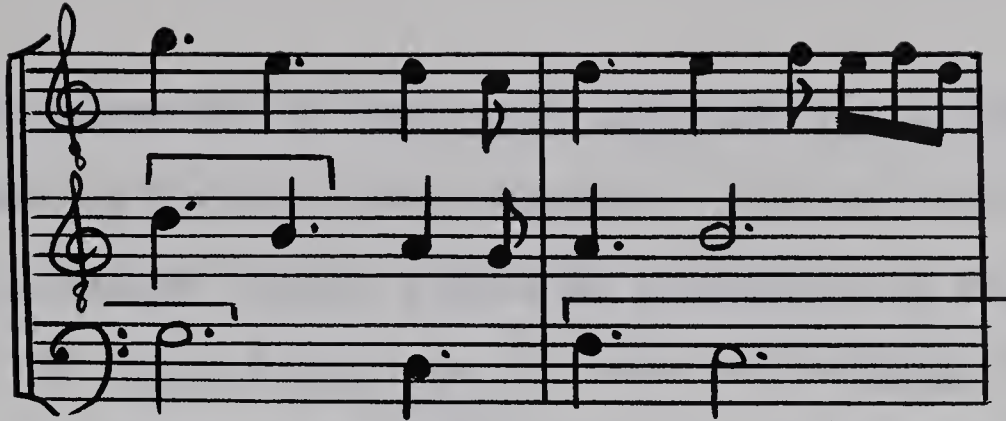
Both sections are in the same meter, that of modus perfectus tempus perfectum--where both the subdivision of the measure and of the beat are perfect--indicated in the transcription by the 9/8 time signature. The piece is not rhythmically complicated; movement is concentrated in the superius, a fact which combines with the text to throw this part into appropriate relief. Even in the superius, however, the movement is fairly regular, and without the erratic and fast-moving sections that are so often encountered in the upper part in the fourteenth-century music.¹ For example, the common intermingling of triplets and duplets is not present. As would be expected, there are no instances of isorhythm.

The piece does, however, contain examples of the hocket technique, as in bar 17:



Parallel movement in fourths is not an uncommon occurrence in the trecento period, but it is rarely seen in an exposed position of any length as is the case in bars 32 and 33:

¹An excellent example of this style is to be seen in the Credo from this manuscript, transcribed in the Appendix, pp. 88-97.



Both aperto and chiuso endings of the pedes make use of the cadential formula known as the "Landini cadence". The precepts of musica ficta would also cause these endings to take the form of the double leading-note cadence:



"Changonete tedesche"

These tunes are apparently the tenors of four German songs, but because no text incipits are supplied, the actual songs from which the tenors are derived cannot be identified. It is highly likely, however, that these tenors were intended to be used as a basis for improvisation which would accompany dancing. A large and unique body of fourteenth-century dance pieces--the saltarello, the trotto, and so on--is contained in the manuscript British Museum, Additional 29987, and it seems likely that the inclusion in the codex of tenors for dance improvisation would be deemed appropriate by the compilers.

The manner in which these tenors would be used for im-

provisation reminds one of the basse danse and ballo tenors that were to appear in the next two centuries. But the tenors of these "Changonete tedesche" cannot easily be classified as belonging strictly to the basse danse type of tenor or the ballo tenor.¹ The song tenors resemble the balli tenors in that the balli contained sections (called misure), and the German tenors are divided into two sections. Also the melodies of the balli were often taken from songs. But so were the melodies of the basse dances, which were notated in a low clef as are these "Changonete tedesche".

It becomes clear, then, that a strict classification of these German song tenors as one kind of dance or another is not possible. It does seem likely, however, that whatever may have been the dance for which they were intended, they represent the basis for instrumental improvisation for the purpose of accompanying court dances of the fourteenth century.

"Kyrie"

This monophonic Kyrie is included in the study because of its position as a preface to the Gloria-Credo group that is contained in the manuscript on folios 82v to 85. It is a special Italian version of the Kyrie de Angelis,² and also appears in a Venitian Gradual of 1499 (London, British Museum, I C 24240 and

¹For the distinction between basse danse and ballo, see Otto Gombosi, "About Dance and Dance Music in the Late Middle Ages", Musical Quarterly, XXVII (1941), 289-305.

²See the Liber Usualis, p. 37.

Paris, Bibl. nat., Res. B 1482). The Kyrie is a later addition to the manuscript, and the Liber Usualis dates the Missa de Angelis as belonging to the fifteenth or sixteenth centuries.

"Credo"

The fourteenth century is the earliest period from which polyphonic movements of the Mass are known.¹ This is also the century of the first appearance of the cyclic Mass, the first complete example by a known composer being Guillaume de Machaut's "Messe de Nostre Dame."² This work contains all the parts of the Ordinary of the Mass, but the incipient cycle from which it grew contained only two sections. Gloria-Credo and Sanctus-Agnus groupings appear to have been the most popular, probably because their two parts could come closer together during the celebration of the Mass.

The manuscript British Museum, Additional 29987 contains just such a pairing--that of Gloria and Credo--on folios 82v to 85. This pair is even prefaced by the Kyrie just discussed, so that the group really consists of the first three movements of the Ordinary. The Kyrie is set apart from the pair, however, by its monophonic plainsong style. The Gloria and Credo are very

¹See Friedrich Ludwig, "Die mehrstimmige Messe des 14. Jahrhunderts", Archiv fuer Musikwissenschaft, VII (1925), pp. 417-435.

²For a discussion of the beginnings of the Mass cycle, see Manfred Bukofzer, "Caput: A Liturgico-Musical Study", Studies in Medieval and Renaissance Music, (New York: W. W. Norton & Company, Inc., 1950), pp. 217-226.

much a pair, almost certainly by the same composer and linked together by an almost identical rhythmic treatment and polyphonic structure. The Kyrie is copied in the manuscript by a different scribe than that of the Gloria and Credo. The pair is obviously the work of one copyist, written in a very neat and practised semi-Gothic hand. All three pieces were a later addition to the codex, and Reaney believes that the Kyrie may even have been added later than the Gloria and Credo, although it precedes them in the foliation.¹

The most striking feature of this setting of the Credo--the longest text of the Ordinary--is the remarkable rhythmic complexity of the superius. This part is the only one for which the manuscript provides a full text. For the tenor and contratenor only the opening word or words of each section are given, to show where the parts coincide. So again, as in the motet, "Cantano gl'angiolieti Sanctus", the texture is similar to that of the French ballade. Even a cursory examination of the tenor and contratenor will reveal that these parts could only have been intended for instruments. The notation is characterized by lengthy and complicated ligatures. Leaps of octaves and sevenths both up and down are common, giving the impression of specifically instrumental writing.

The music is sectionalized by phrase in the manuscript, and in the transcription by double bars. Because of the free

¹The Manuscript London, British Museum, Additional 29987, p. 9.

grouping of beats by the composer, it is not possible to impose a regular barring upon the piece. Thus, in the transcription there are generally two, three or four beats in each measure, with the changes indicated at the beginning of the measures.

The texture is polyphonic throughout the piece, until the beginning of the "Amen". The composer even spurns the homophonic setting of the words "ex Maria virgine" which was already becoming a mannerism in the Mass settings. At the "Amen", however, the text is set in clear, stark chords, separated from each other by rests. Then each group of chords is set apart by an intervening polyphonic section. The resulting design of the "Amen" section is, therefore, symmetrical: homophony, polyphony, homophony, polyphony, homophony. The carefully planned structure of this section makes it an appropriate conclusion to the rest of the movement, summing up the preceding music, and yet set apart from it.

This technique of alternation of homophonic and polyphonic styles becomes especially coherent when it is considered in the light of the Gloria movement which precedes it. In this movement, the chordal sections set off by rests occur three times.¹ This is only one of the stylistic features linking the pair, but it reveals one of the ways in which the composers of the period were beginning to link their movements together musically as well

¹In Reaney's transcription, at bars 17-19, 34-36, and 57-61.

as liturgically.

The rhythmic complexities of the upper line are also a link between the Credo and the Gloria. The tactus is subdivided in almost every possible way, and the rhythmical possibilities of the mixed Italian notation are exploited to their fullest in order to convey the rhythmic design of the music. The tenor and contratenor parts in both the Credo and the Gloria move more slowly and regularly than the superius does, allowing it freedom to progress unhindered along its intricate course. The composer of this work is revealed as a master of his art, for he controls and manipulates the techniques he has chosen rather than being controlled by them. This becomes apparent as the piece unfolds. A gradual lessening of complexity in the top part soon becomes evident. The line becomes smoother, less erratic and with fewer notes. This "smoothing out" process continues right up to the "Amen". In the last two sections before the "Amen" ("Et expecto" and "Et vitam venturi"), there is no triplet movement in the superius. The point has been reached, logically and masterfully, for the concluding "Amen". The work has literally "spun out" across the expanse of the Credo text, becoming broader and, seemingly, slower. It concludes with the pyramid structure of the "Amen", carefully organized to create the perfect final effect and affirmation of the faith.

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APPENDIX

Brit. Mus. Add. 29987, fol. 55

L'antefana di ser lor(er)enço

Di- li- gen - ter ad- ver- tant can- to- res O - ris
 so- ni ne in- a - nis pre- sum- ptio i - gno -
 ran - ter ab- sor- be- at men- tem cor et pe-
 - - - - cto - ra Sed me can- tent ter et
 qua- ter cum ti- mo - re tri- to - ni et si
 mo - dum non ex - ce - dat re - gu - le
 quae la - tet pla - ne can - tus coe - tu - i
 iun - gan - tur per se - cu - la. A - - - -
 - - - - - men.

L'antefana di ser lor(er)engo

Addition of musica ficta

This image displays a handwritten musical score on ten staves, each beginning with a bass clef. The notation is a form of mensural notation, featuring various note values (minims, crotchets, quavers) and rests. Above the notes, numerous flat (b) and sharp (#) symbols are written, indicating the application of musica ficta to alter the pitch of the notes. Some notes are beamed together, and there are several bar lines throughout the score. The manuscript is written in dark ink on aged, slightly yellowed paper.

L'antefana di ser lor(er)engo

Addition of musica ficta

This image displays a handwritten musical score on ten staves, each beginning with a bass clef. The notation is a form of musical shorthand, consisting of dots (notes) and accidentals (sharps and flats) placed on or between the lines of the staff. The score is organized into measures by vertical bar lines. The first staff contains a few notes with sharps. The second staff has a measure with a flat and a sharp, followed by a measure with a sharp and a flat. The third staff shows a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The fourth staff has a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The fifth staff shows a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The sixth staff has a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The seventh staff shows a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The eighth staff has a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The ninth staff shows a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The tenth staff has a measure with a sharp and a flat, followed by a measure with a sharp and a flat. The notation is consistent throughout, with sharps and flats used to indicate pitch changes. The overall structure suggests a single melodic line, possibly for a lute or a similar instrument, with the 'musica ficta' additions providing chromatic alterations to the original notes.

Brit. Mus. Add. 29987, fol. 73 B[allata] di ser nicholo del proposto

Non piu no piu diro

5

10

Fine

15

20

Da Capo al Fine

*1 The MS has a superfluous punctum here.

*2 The MS has a superfluous minim rest here.

Brit. Mus. Add. 29987, fol. 30

B[allata] di ser Nicholo del proposto

I son tua donna

Handwritten musical score for the song "I son tua donna" by Nicholo del proposto. The score is written on five systems of two staves each (treble and bass clef). The time signature is 6/8. The key signature has one flat (B-flat). The score includes measure numbers 5, 10, 15, 20, and 25. The word "Fine" is written above the final measure. The notation includes various musical symbols such as notes, rests, accidentals, and slurs.

5

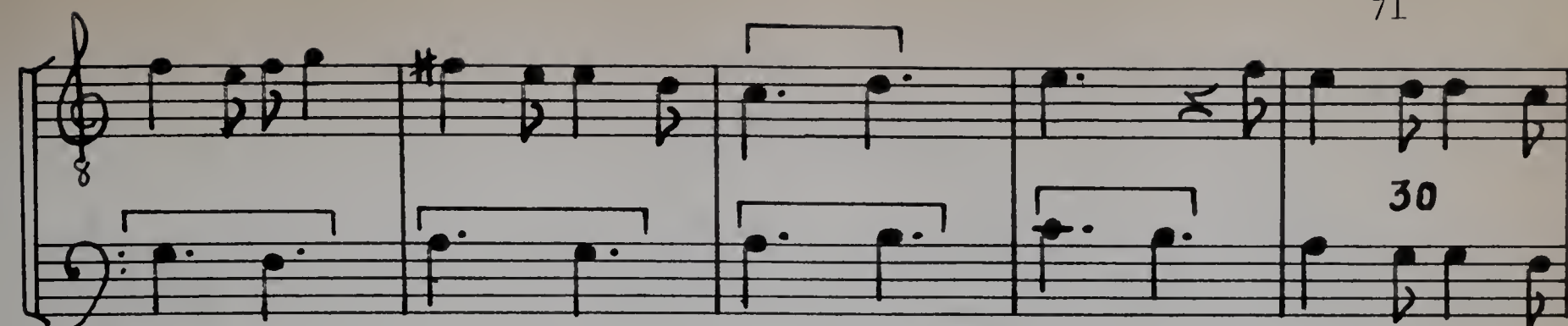
10

15


20

Fine

25



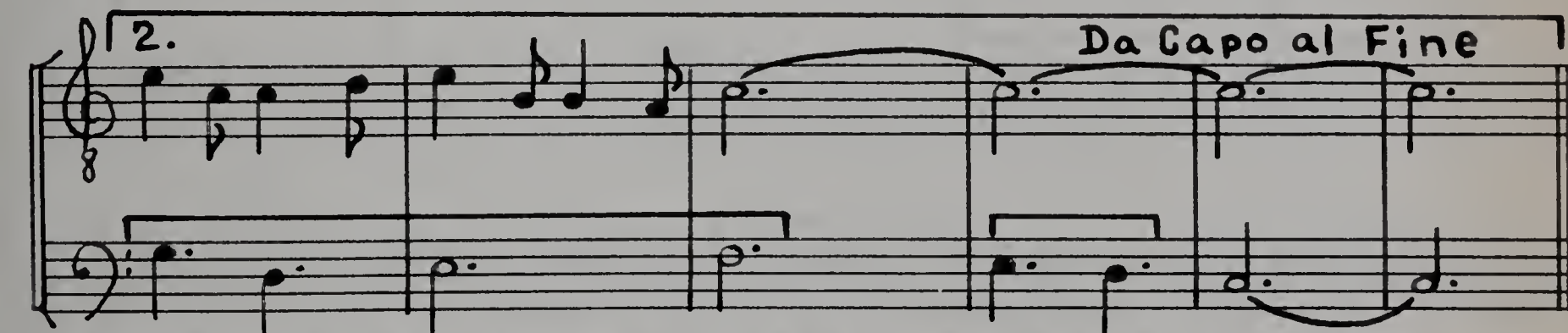
First system of musical notation, measures 26-30. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef. Measure 26 contains a treble clef and the number 8. Measure 27 contains a sharp sign (#). Measure 30 contains the number 30.



Second system of musical notation, measures 31-35. The upper staff is in treble clef. Measure 31 contains a treble clef and the number 8. Measure 35 contains the number 35 and a first ending bracket labeled *1.



Third system of musical notation, measures 36-40. The upper staff is in treble clef. Measure 36 contains a first ending bracket labeled 1. Measure 40 contains the number 40.



Fourth system of musical notation, measures 41-45. The upper staff is in treble clef. Measure 41 contains a first ending bracket labeled 2. The system concludes with the instruction "Da Capo al Fine" written above the staff.

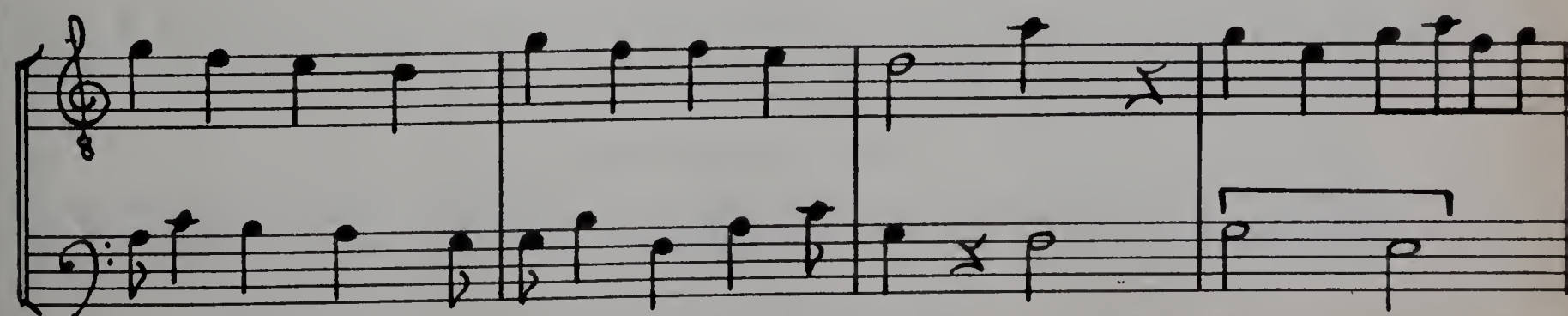
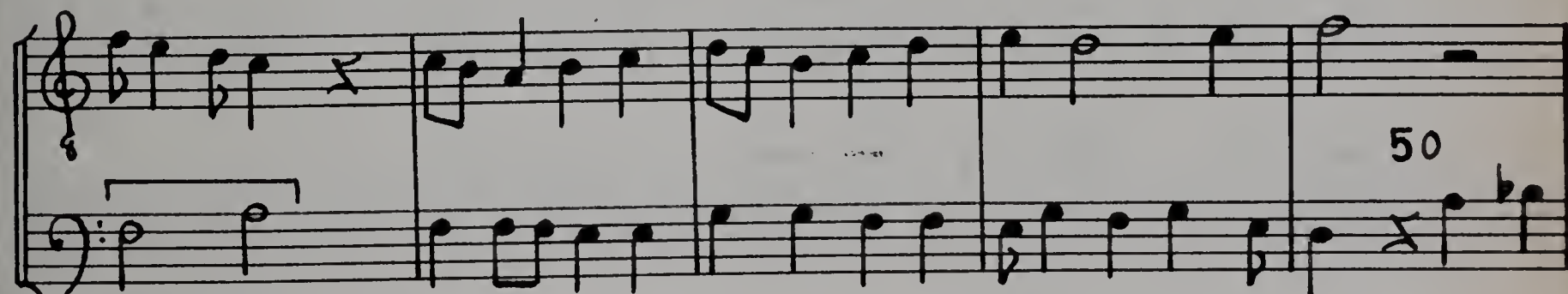
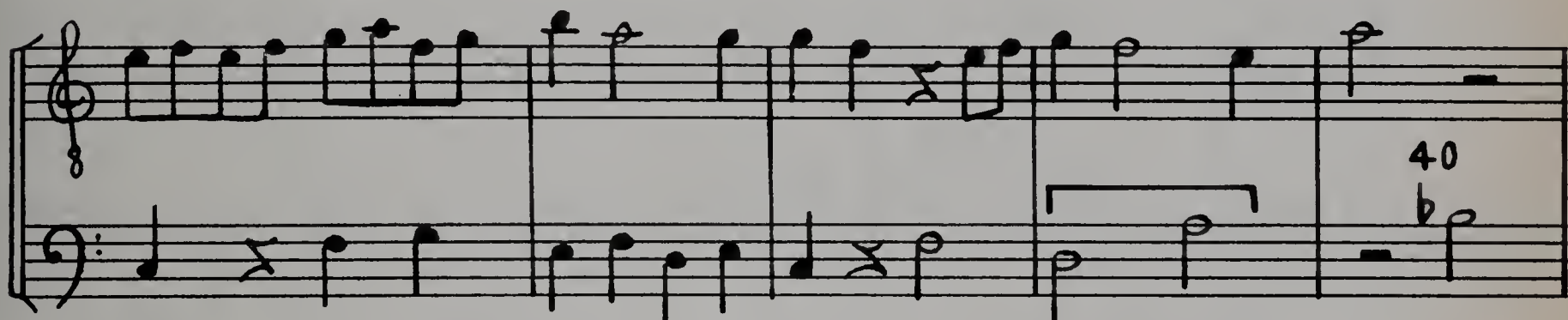
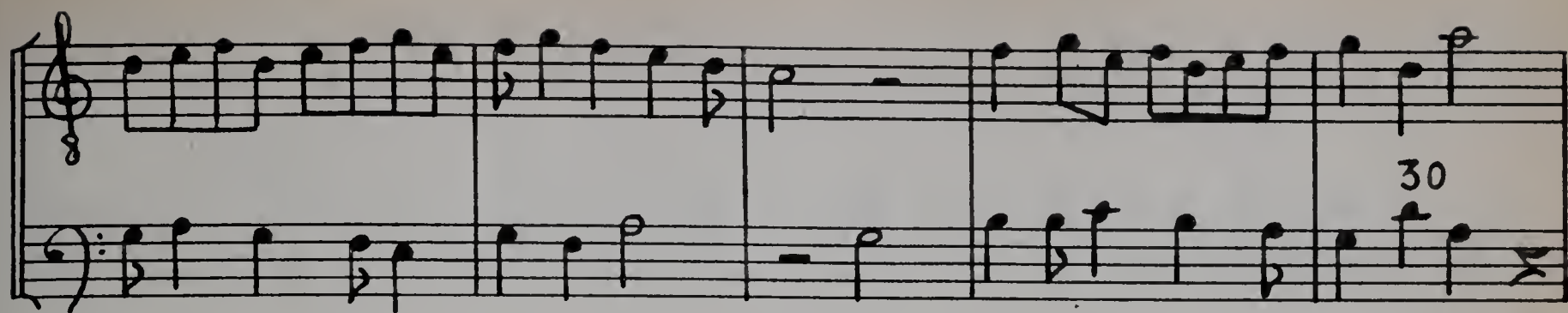
*1 The upper part of this and the next bar is missing in the MS.

Brit. Mus. Add.29987, fol. 50v-51

M[adriale] di don paghollo

Se non ti piague

Handwritten musical score for a piece titled "Se non ti piague" (underlined). The score is written on five systems, each consisting of a treble staff and a bass staff. The time signature is 4/4. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, triplets (indicated by a '3' in a circle), and measure numbers (5, 10, 15, 20, 25). The notation is in a historical style, with some notes having stems that cross the staff lines. The piece is identified as "M[adriale] di don paghollo" in the header.



First system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '55' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '60' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '65' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '70' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

Fifth system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '75' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

Sixth system of musical notation. The treble clef staff contains a series of eighth notes, with a bracket labeled '80' spanning the first two measures. The bass clef staff contains a single note in the first measure, followed by a rest, and then a series of notes in the subsequent measures. The key signature has one flat (B-flat).

The image shows two systems of handwritten musical notation. The first system, labeled '85', consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, followed by a measure with three beamed eighth notes, each marked with a '3' and a slur. The lower staff is in bass clef and contains a series of eighth notes. The second system, labeled '90', also consists of two staves. The upper staff is in treble clef and contains a first ending bracket labeled '1.' followed by a measure with three beamed eighth notes, each marked with a '3' and a slur. A second ending bracket labeled '2.' follows, also containing three beamed eighth notes, each marked with a '3' and a slur. The lower staff is in bass clef and contains a series of eighth notes. A double bar line is present between the two systems.

*1 Notes for these two bars in the upper part are missing in the MS.

Cantano gl'angioli et Sanctus

The first system of musical notation consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a whole rest followed by eighth and sixteenth notes, including a triplet of eighth notes. The middle staff is in treble clef and contains whole rests. The bottom staff is in bass clef, starting with a half note, followed by eighth notes and a triplet of eighth notes.

The second system of musical notation consists of three staves. The top staff continues with eighth and sixteenth notes, including a triplet. The middle staff has a measure with a '5' above it, followed by eighth notes and a triplet. The bottom staff continues with eighth notes and a triplet.

The third system of musical notation consists of three staves. The top staff features a triplet of eighth notes, followed by eighth and sixteenth notes, and another triplet. The middle staff has a measure with a '10' above it, followed by eighth notes. The bottom staff continues with eighth notes and a triplet.

The fourth system of musical notation consists of three staves. The top staff has eighth notes, a triplet, and a measure with a '15' above it. The middle staff continues with eighth notes and triplets. The bottom staff continues with eighth notes and a triplet.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains measures 1 through 4. It features eighth-note patterns, triplets, and a half note. The middle staff is in treble clef and contains measures 1 through 4, with a whole rest in measure 3. The bottom staff is in bass clef and contains measures 1 through 4, with a repeat sign at the beginning. A measure number '20' is written above the staff in measure 4.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains measures 5 through 8. It features eighth-note patterns, triplets, and a half note. The middle staff is in treble clef and contains measures 5 through 8, with a whole rest in measure 5. The bottom staff is in bass clef and contains measures 5 through 8, with a repeat sign at the beginning.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains measures 9 through 12. It features eighth-note patterns, triplets, and a half note. The middle staff is in treble clef and contains measures 9 through 12, with a whole rest in measure 9. The bottom staff is in bass clef and contains measures 9 through 12, with a repeat sign at the beginning. A measure number '25' is written above the staff in measure 9.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains measures 13 through 16. It features eighth-note patterns, triplets, and a half note. The middle staff is in treble clef and contains measures 13 through 16, with a whole rest in measure 13. The bottom staff is in bass clef and contains measures 13 through 16, with a repeat sign at the beginning. A measure number '30' is written above the staff in measure 13.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains three measures of music, each beginning with a triplet of eighth notes. The middle staff is in treble clef and contains three measures, with a bracket labeled '35' spanning the second and third measures. The bottom staff is in bass clef and contains three measures of music.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains three measures, with a triplet of eighth notes in the second measure. The middle staff is in treble clef and contains three measures, with a bracket labeled '#1' spanning the second and third measures and a measure number '40' at the end. The bottom staff is in bass clef and contains three measures of music.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains three measures, each beginning with a triplet of eighth notes. The middle staff is in treble clef and contains three measures, with a bracket labeled '*2' spanning the second and third measures. The bottom staff is in bass clef and contains three measures of music.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains three measures, with a triplet of eighth notes in the first measure and a measure number '45' below it. The middle staff is in treble clef and contains three measures, with a bracket labeled '*3' spanning the second and third measures. The bottom staff is in bass clef and contains three measures of music.

*1 This ligature reads D-C-D in the MS.
 *2 The MS reads G here.
 *3 The MS reads C here.

First system of musical notation, measures 47-50. The system consists of three staves. The top staff begins with three measures of eighth-note triplets, followed by a measure with a fermata. The middle staff has a measure rest, then a measure with a bracketed eighth-note triplet starting at measure 50, followed by two more measures. The bottom staff begins with a half note, followed by a measure with a bracketed eighth-note triplet, then a measure with a fermata, and ends with a measure containing a half note and a quarter note.

Second system of musical notation, measures 51-55. The system consists of three staves. The top staff begins with a measure containing a whole note marked with a sharp sign and a bracket, followed by two measures with rests, and ends with a measure containing a half note and a quarter note. The middle staff begins with a measure containing an eighth-note triplet, followed by a measure with a whole note, then a measure with a whole note, and ends with a measure containing an eighth-note triplet. The bottom staff begins with a measure containing a half note and a quarter note, followed by a measure with a whole note, then a measure with a whole note, and ends with a measure containing a half note and a quarter note.

Third system of musical notation, measures 56-60. The system consists of three staves. The top staff begins with a measure containing an eighth-note triplet, followed by a measure with a whole note marked with a sharp sign, then a measure with a whole note, and ends with a measure containing an eighth-note triplet. The middle staff begins with a measure with a whole note, followed by a measure with a whole note, then a measure with an eighth-note triplet, and ends with a measure with a whole note. The bottom staff begins with a measure containing a half note and a quarter note, followed by a measure with a whole note, then a measure with a whole note, and ends with a measure containing a half note and a quarter note.

Fourth system of musical notation, measures 61-64. The system consists of three staves. The top staff begins with a measure containing an eighth-note triplet, followed by a measure with a whole note, then a measure with a whole note, and ends with a measure containing an eighth-note triplet. The middle staff begins with a measure with a whole note, followed by a measure with an eighth-note triplet, then a measure with an eighth-note triplet, and ends with a measure containing an eighth-note triplet. The bottom staff begins with a measure containing a half note and a quarter note, followed by a measure with a whole note, then a measure with a whole note, and ends with a measure containing a half note and a quarter note.

*1 This ligature reads C-D in the MS.

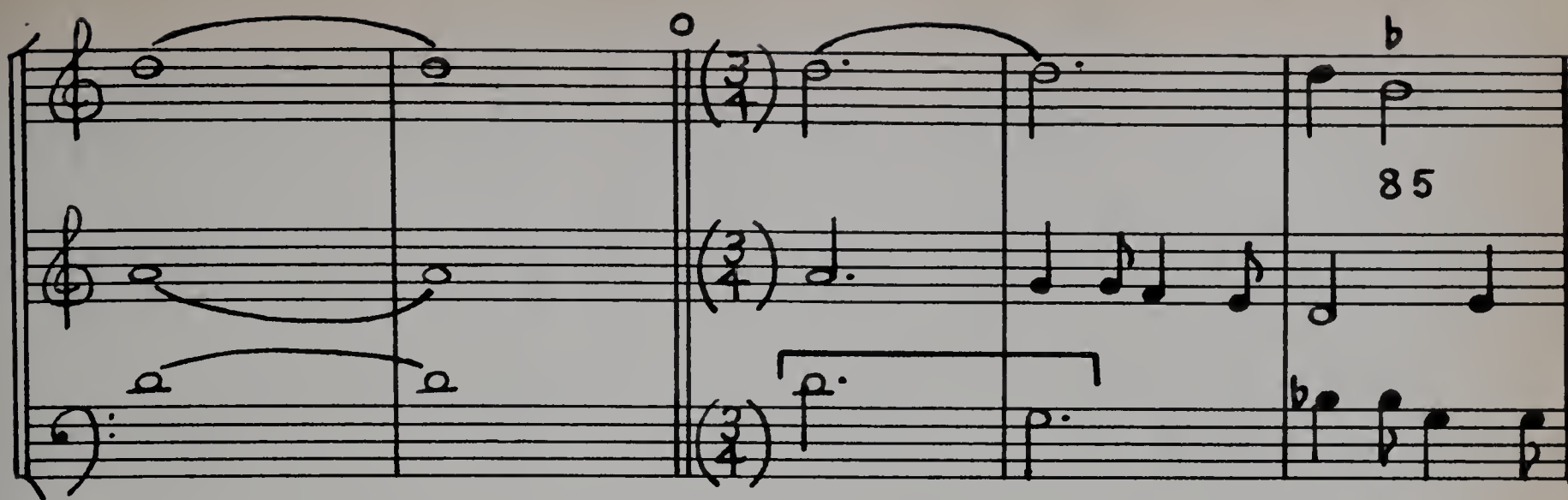
System 1 of the musical score. It consists of three staves. The top staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The middle staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The bottom staff is in bass clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The number 65 is written above the first measure of the top staff. The number *1 is written above the first measure of the middle staff. The number *2 is written above the second measure of the bottom staff.

System 2 of the musical score. It consists of three staves. The top staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The middle staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The bottom staff is in bass clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The number 70 is written above the second measure of the middle staff. The number 3 is written above the first measure of the top staff. The number 3 is written above the first measure of the middle staff. The number 3 is written above the first measure of the bottom staff.

System 3 of the musical score. It consists of three staves. The top staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The middle staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The bottom staff is in bass clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The number 75 is written above the second measure of the middle staff. The number 3 is written above the first measure of the top staff. The number 3 is written above the first measure of the middle staff. The number 3 is written above the first measure of the bottom staff.

System 4 of the musical score. It consists of three staves. The top staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The middle staff is in treble clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The bottom staff is in bass clef and contains a measure with a sharp sign (#) and a measure with a sharp sign (#) and a note. The number 80 is written above the second measure of the middle staff. The number 3 is written above the first measure of the top staff. The number 3 is written above the first measure of the middle staff. The number 3 is written above the first measure of the bottom staff.

*1 This ligature reads E-F-E in the MS.
 *2 The MS reads G here.



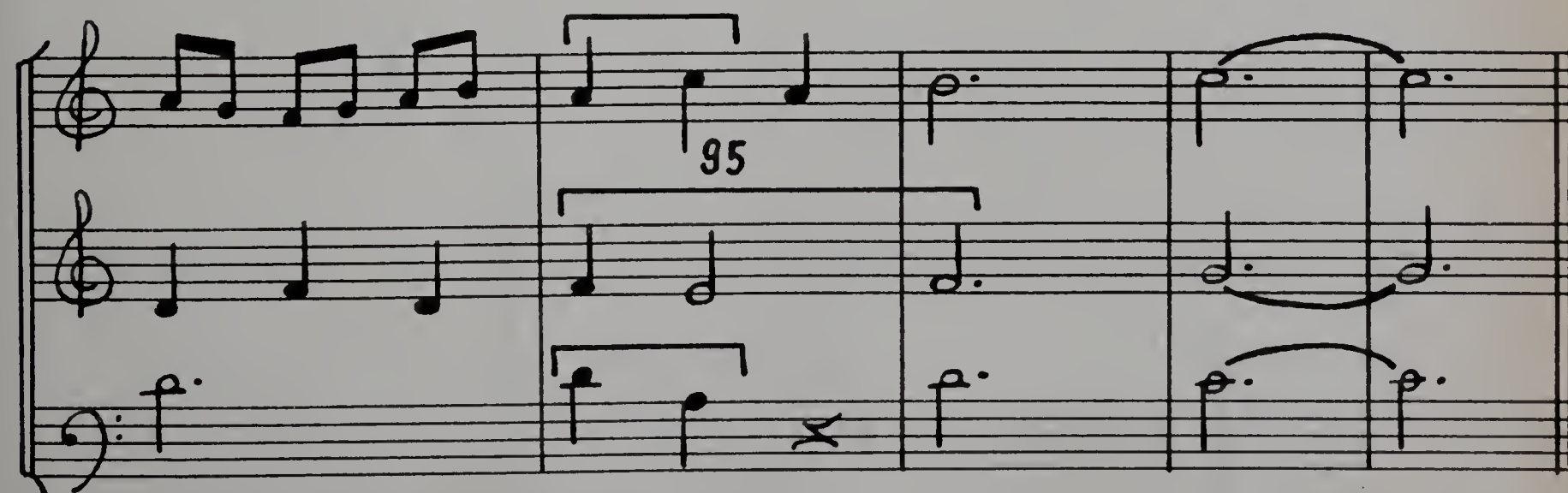
First system of musical notation, measures 81-85. The system consists of three staves. The top staff has a treble clef and contains a whole note, a half note, and two measures with a 3/4 time signature and a half note. The middle staff has a treble clef and contains a whole note, a half note, and two measures with a 3/4 time signature and a half note. The bottom staff has a bass clef and contains a whole note, a half note, and two measures with a 3/4 time signature and a half note. The number 85 is written below the middle staff.



Second system of musical notation, measures 86-90. The system consists of three staves. The top staff has a treble clef and contains a half note, a quarter note, and two measures with a half note. The middle staff has a treble clef and contains a half note, a quarter note, and two measures with a half note. The bottom staff has a bass clef and contains a half note, a quarter note, and two measures with a half note.



Third system of musical notation, measures 91-95. The system consists of three staves. The top staff has a treble clef and contains a half note, a quarter note, and two measures with a 3/4 time signature and a half note. The middle staff has a treble clef and contains a half note, a quarter note, and two measures with a 3/4 time signature and a half note. The bottom staff has a bass clef and contains a half note, a quarter note, and two measures with a 3/4 time signature and a half note. The number 90 is written below the middle staff.



Fourth system of musical notation, measures 96-100. The system consists of three staves. The top staff has a treble clef and contains a half note, a quarter note, and two measures with a half note. The middle staff has a treble clef and contains a half note, a quarter note, and two measures with a half note. The bottom staff has a bass clef and contains a half note, a quarter note, and two measures with a half note. The number 95 is written below the middle staff.

Chosa non e ch'a se tanto mi tiri

The first system of musical notation consists of three staves. The top staff is in treble clef with a 9/8 time signature. The middle staff is also in treble clef with a 9/8 time signature. The bottom staff is in bass clef with a 9/8 time signature. The music is written in a single system with four measures. A bracket labeled *1 spans the second and third measures of the middle staff. A bracket labeled *2 spans the fourth measure of the top staff.

The second system of musical notation consists of three staves. The top staff is in treble clef with a 9/8 time signature. The middle staff is also in treble clef with a 9/8 time signature. The bottom staff is in bass clef with a 9/8 time signature. The music is written in a single system with four measures. A bracket labeled 5 spans the first two measures of the middle staff. A bracket labeled *1 spans the second and third measures of the middle staff. A bracket labeled *2 spans the fourth measure of the top staff.

The third system of musical notation consists of three staves. The top staff is in treble clef with a 9/8 time signature. The middle staff is also in treble clef with a 9/8 time signature. The bottom staff is in bass clef with a 9/8 time signature. The music is written in a single system with four measures. A bracket labeled 10 spans the first two measures of the middle staff. A bracket labeled *1 spans the second and third measures of the middle staff. A bracket labeled *2 spans the fourth measure of the top staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a 9/8 time signature. The middle staff is also in treble clef with a 9/8 time signature. The bottom staff is in bass clef with a 9/8 time signature. The music is written in a single system with four measures. A bracket labeled *3 spans the first two measures of the middle staff. A bracket labeled 15 spans the third and fourth measures of the middle staff. A bracket labeled *1 spans the second and third measures of the middle staff. A bracket labeled *2 spans the fourth measure of the top staff.

*1 The MS reads G here.

*2 The MS reads B here.

*3 The MS reads D here.

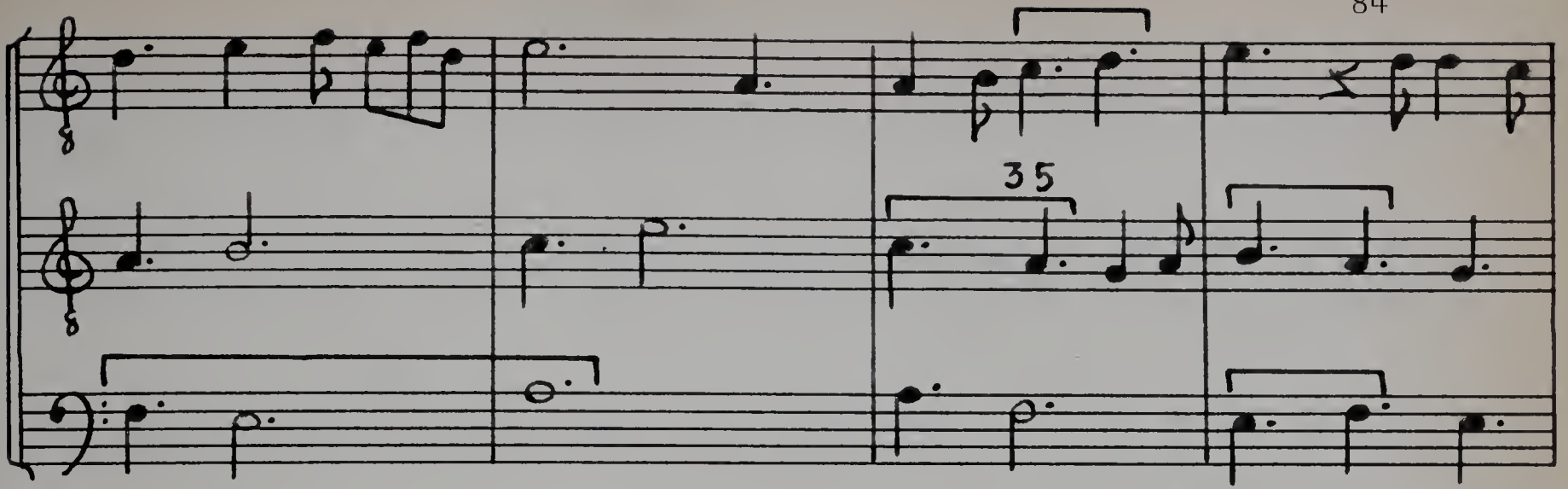
First system of musical notation, measures 1-4. The music is in 3/8 time. The first staff (treble clef) contains measures 1-4. The second staff (treble clef) contains measures 1-4. The third staff (bass clef) contains measures 1-4. Measure numbers 20 and 25 are indicated above the second staff.

Second system of musical notation, measures 5-8. The music is in 3/8 time. The first staff (treble clef) contains measures 5-8. The second staff (treble clef) contains measures 5-8. The third staff (bass clef) contains measures 5-8. The word "Fine" is written above the first staff at the end of measure 8.

Third system of musical notation, measures 9-12. The music is in 3/8 time. The first staff (treble clef) contains measures 9-12. The second staff (treble clef) contains measures 9-12. The third staff (bass clef) contains measures 9-12. Measure numbers 25 and 30 are indicated above the second staff. A first ending bracket labeled "#1" is shown above the first staff, spanning measures 10-11.

Fourth system of musical notation, measures 13-16. The music is in 3/8 time. The first staff (treble clef) contains measures 13-16. The second staff (treble clef) contains measures 13-16. The third staff (bass clef) contains measures 13-16. Measure numbers 30 and 35 are indicated above the second staff.

*1 The MS reads F here.



First system of musical notation, consisting of three staves (treble, treble, and bass clefs). The music features various note values, including eighth and sixteenth notes, and rests. A bracket labeled "35" is positioned above the second staff, indicating a specific measure or section.



Second system of musical notation, consisting of three staves. The first staff begins with a first ending bracket labeled "1. # # #". The second staff has a bracket labeled "40 #". The system concludes with the instruction "Da Capo al Fine" written below the staves.

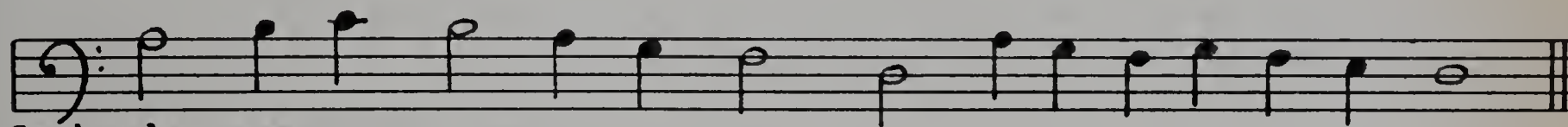
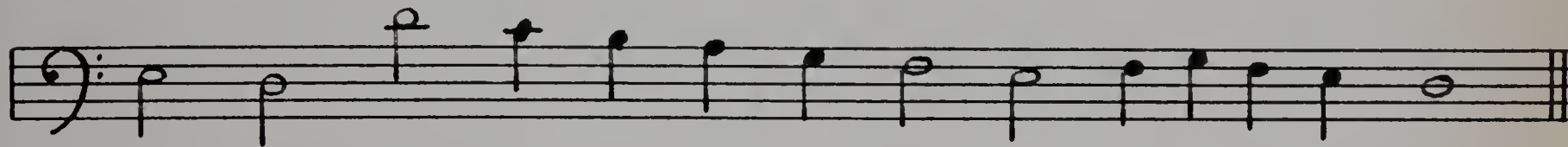
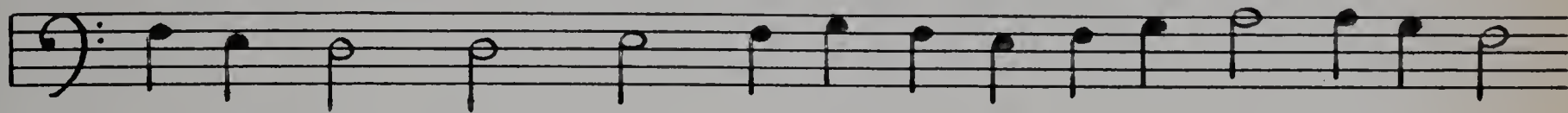


Third system of musical notation, consisting of three staves. The first staff begins with a second ending bracket labeled "2.". The system concludes with a double bar line and repeat signs, indicating the end of the piece.

I. Chançonete tedesche

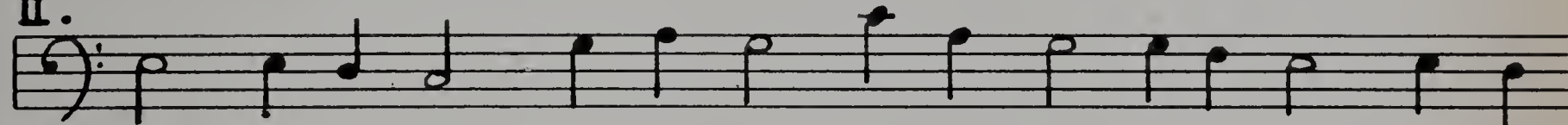


Tenor.

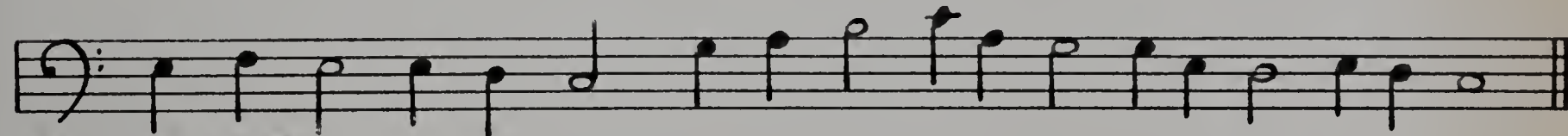
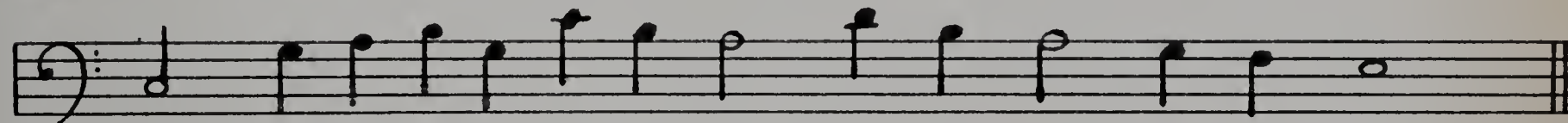


Sechunda pars.

II.

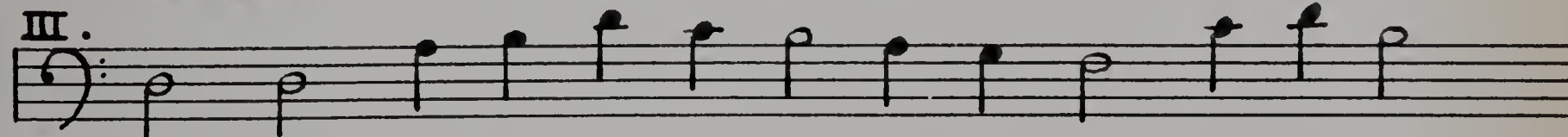


Tenor.

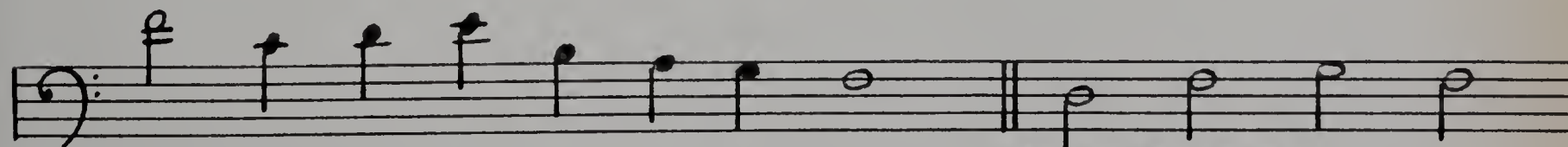
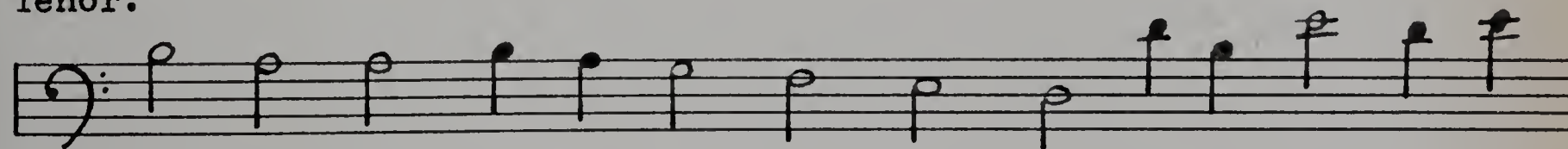


Sechunda pars.

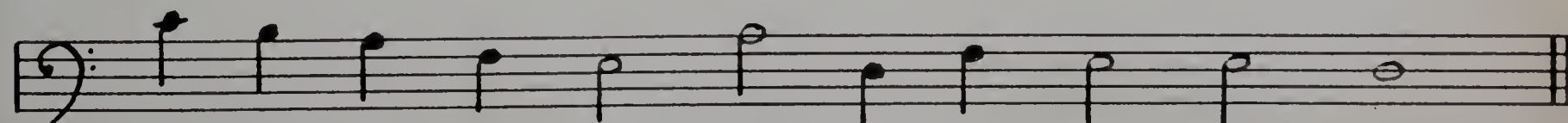
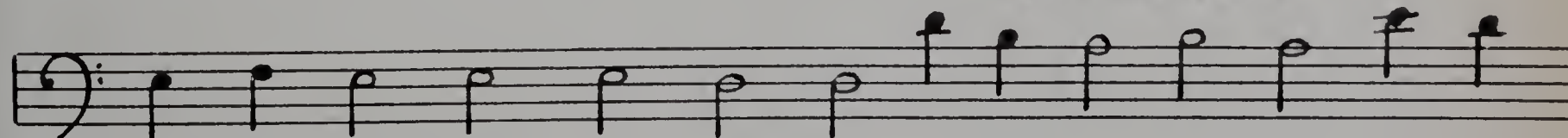
III.



Tenor.



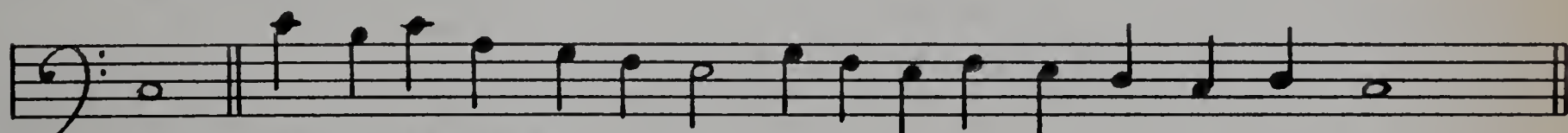
Sechunda pars.



IV.



Tenor.



Sechunda pars.

Kyrie

87

Ky- ri - e - - e .I.I.I.

e - ley - son. X - ste -

- e - - e .I.I.I.

e - lei - son Ky- ri - e -

- e - - e - .I.I.

e - ley- son Ky- ri - e

- e - - e -

- e - - e -

e - lei - son.

Credo

88

Pa - trem om - ni - po - ten - tem,

Patrem

Patrem

fa - cto - rem coe - li et ter - rae vi - si - bi - li -

factorem

5

factorem

um, om - ni - um et in - vi - si - bi - li - um.

Et in u -

Et in unum

Et in unum

num Do - mi - num Je - sum Chri - stum Fi - li - um De - i u - ni -

10

ge-ni-tum. Et ex pa-tre na-tum

Et ex patre

Et ex patre

an-te om-ni-a sae-cu-la. De-um de De-

Deum de Deo

Deum de Deo

o lu-men de lu-mi-ne De-um ve-rum de De-o ve-

ro. Ge-ni-tum non fa-

Genitum

Genitum

15

20

ctum, con- sub- stan- ti - a-lem Pa-tri: per quem om-ni-a

25

fa - cta sunt. Qui pro-pter nos ho- mi-nes

Qui propter

30

et pro- pter no - stram sa- lu- tem de- scen-dit

de coe - lis. Et in- car-na - tus est

Et incarnatus est

35

Et incarnatus est

de Spi-ri-tu San - cto ex Ma - ri - a Vir - gi -

40

ne; et ho - mo fa-ctus est. Cru - ci - fix - us

Crucifixus

Crucifixus

e - ti - am pro no - bis: sub Pon-ti- o Pilato passus

45

et se-pul- tus est. Et re - sur- rex - it ter-

Et resurrexit

50

Et resurrexit

ti- a di - e se- cun-dum Scri-pta-mus. Et a-scen - dit

Et ascendit

Et ascendit

in coe-lum: se - det ad dex-te-ram Pa - tris.

55

Et i-te- rum ven-tu-rus est cum glo-ri- a ju-di-ca-re vi-

Et iterum

Et iterum

vos et mor-tu - os. Cu - fus

Cujus

60

Cujus

re - gni non e - rit fi - nis. Et in Spi-ri-tum

Et in Spiritum

Et in Spiritum

65

San-ctum Do-mi- num et vi- vi - fi-can - tem:

Qui ex Pa - tre fi-li - o - que pro -

Qui ex Patre

70

Qui ex Patre

ce - dit. Qui cum Pa - tre et Fi- li-o si-mul a- dor-

Qui cum Patre

Qui cum Patre

ra-tur, et con glo-ri-fi-ca-tur: Qui

75

Qui

Qui

lo-cu-tus est per Pro-phe-

80

tas. Et u-nam san-ctam ca-tho-li-cam et a-pos-

Et unam sanctam

85

Et unam sanctam

to-li-cam Ec-cle-si-am. Con-fi-te-or

Confiteor

Confiteor

u-num ba - pti - sma in re-mis-si-o - nem pec - ca-

90

to - rum. Et ex - pe-cto re -sur-re-cti-o -

Et expecto

95

nem mor - tu - o- rum. Et vi - tam ven- tu - ri

Et vitam

100

sae - cu - li, A - men, Amen

100

Amen

105

110

115

120

The musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with triplets and a sustained note 'a' in the first measure, followed by rests. The middle staff is a vocal line in treble clef, also featuring a melodic line with triplets and a sustained note 'a' in the first measure, followed by rests. The bottom staff is a piano accompaniment line in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The score is divided into four measures. The first measure contains the vocal lines and the piano accompaniment. The second, third, and fourth measures contain the vocal lines and the piano accompaniment. The fourth measure includes the text 'men.' and the number '125'.

- a -

- a -

- a -

men.

125

B29909